

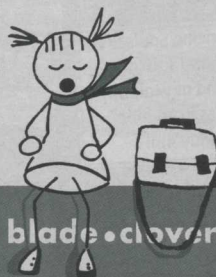
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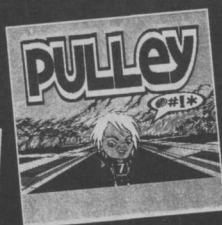


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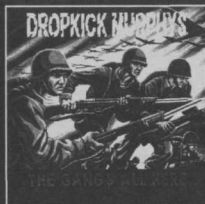


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DISCORDER

ISSUE 193 • MARCH 99 • THAT MAGAZINE FROM CTR, 101.9 FM

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OUR APOLOGIES: TO THE VANCOUVER NEW MUSIC ENSEMBLE FOR NOT CREDITING THEM IN OUR REVIEW OF THEIR FINE PERFORMANCE OF SOLO 2 TRIO IN LAST MONTH'S ISSUE.

COVER

EMILY CARR DESIGN STUDENT ROBIN M BRINGS US THIS MORE-THAN-MEETS-THE-EYE COVER OF OUR FOURTH ANNUAL WOMEN'S ISSUE. WATCH US GROW!
(SNAZZY GIRL ILLUSTRATIONS THROUGHOUT THE MAG BY FELLOW EMILY CARR STUDENT, THEA METCALFE.)

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Bolched Ampallang

by Ted Dave



TED DAVE '97

Grumpy Old Dog

BY BLAINE K



Women play a very different role in today's music industry than they did 50 years ago. Back then there were few solo women artists ("girls" were part of duos or groups). Back then executives (read: men) made all the decisions. All that has changed, now. Women are taking control: making decisions, forming labels, maintaining artistic integrity.

The change was initiated, at least in part, by Madonna. She may have started out as a label's sex kitten, but reinvented her image and cross-marketed herself. Now she is in complete control of her life. No one makes decisions on her behalf. If Madonna wants to be thought of as a sex symbol, it will be on her own terms.

Courtney Love — Ms. Determined — makes her own decisions. If she says she's going to do something, it gets done. (Courtney's to-do list: marry rising rock star; start own band; become friends with Michael Stipe; get famous; terrorize re-

porters.) And whether or not she had anything to do with Kurt's death, she certainly understood how she could benefit from it. Courtney has walked the same road as Madonna. No longer do we see Courtney the foul-mouthed druggie. We see Courtney the glamorous, custom built movie star.

Ani DiFranco and Jane Siberry run their own record labels, Righteous Babe Records and Sheeba Records, respectively. Ani has been successful enough distributing her own music that she actually has an office and staff. And Jane, who formed Sheeba to get out from under the oppressive roof of Reprise/Warner, may not have the benefit of Ani's experience, but she is holding her own.

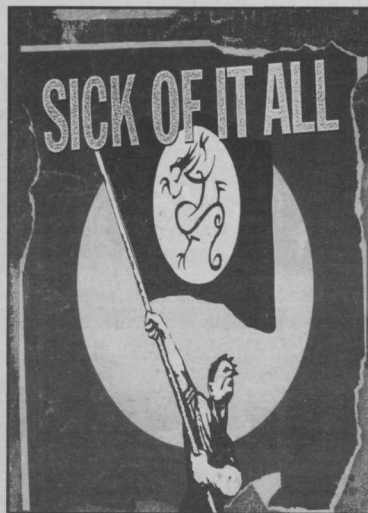
Sarah McLachlan has her Lilith Fair, which will tour all of Europe next year. The Indigo Girls have their Rolling Thunder Pussy Review, an extended, traveling jam session with talented women musicians.

Locally, we have active musicians like Jean Smith, Kinnie

Starr, and Veda Hille. But how many of the high-profile women in the industry today are really in control of their own destiny? Can we put Celine and Jewel and Alanis in the same category as Ani, Jean, Jane, and Kinnie? Sure, the Spice Girls had something to say, they made lots of money, and they may even have inspired a few young women. But whose brain-child do you really think the Spice Girls was? I'll bet that the idea came from some executive (read: man) who was dreaming up the marketing scoop of the decade. Better than Diana.

My point is that perhaps the best indication that women have found a definite, incontrovertible place in the music industry is that there are good women artists and bad ones, those who are in control and those who are controlled, those who are in it for the music and those who are out for a buck. Women can now be found in every corner of the industry.

They're here to stay. *



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Vancouver Special



BY JANIS MCKENZIE

Welcome to the March issue of Vancouver Special, but be warned: in spite of Disorder's theme this month, the only women you'll read about here this time around are the near-naked models posing on the back cover of the Deadcats' CD, and the front and back cover of Swag's. Not that I didn't try to put together a woman-themed column, but according to my own rather unscientific calculations (based on the last 25 CDs I've received), only about 10% of the bands I get to review have any female members, and less than 4% of the total number of musicians on these CDs are women. Put simply, I didn't have any women to review this month, and believe me, no one's more disappointed than I am. That said, here's what I do have:

RUN CHICO RUN

Melee
(independent)
This is one ambitious debut, from a Victoria three-piece that's just finished playing a couple of shows here in Vancouver. *Melee* is 18 songs long and includes swirly collopoe-like keyboard pop creations, a few groovy (and goofy) special effects, quite a few bits that sound inspired by the very late Beatles, '70s-ish falsetto singing, '80s-ish jangly gui-

tars, and even a couple of space-rock/industrial moments. Much as I enjoyed their first song, "Uncommon Cold," with its catchy hooks and searching vocals, I thought the CD would have been better at around half the length, and with something of a more focused sound. Maybe next time?

SWAG

Swag
(10 Foot Tall)
Another eclectic recording, this

one features a quavery male vocal style some of us remember from the '80s, and sure enough, the main singer/songwriter used to be in a band, **The Actionauts**, that was a fave at the UBC beer gardens around then (or at least so I've heard). There are violins too, some Celtic bits, and even C&W-flavoured moments, as well as a cover of Hole's "Violet."

Once again, I wonder if Swag may be trying to do a little too much here, or in the case of supplying a costume to the model (who appears in Leonardo da Vinci's famous man-in-a-circle pose on the front and back cover, wearing nothing but a couple of post-production pasties and a strategically-placed W), perhaps not quite enough.

DEADCATS

Millions of Dead Cats
(Flying Saucer)
Whoa, there! Here's a front cover where the band members pose with cutouts of various deceased stars, a back cover where a fetching, tattooed gal wearing little more than a hol-

ster is lapping at a six-shooter, rip-roaring versions of **Stones**, **Cramps**, and **Sonics** songs (among others); around a ton of classic surf flicks; and even some hockey references, and the band's own description is "extreme swing"? Well, you have to call the **Deadcats** something, I guess. What they sound like is the weird descendent, somehow, of '50s badboy musicians who drove all night from gig to gig with their feet up on the dashboards of their chrome-laden convertibles, a washboard-toting refugee from **Deliverance**, and a brain-damaged **Dick Dale** mixed up with the sensibilities of **Billy Zoom**, **Lux Interior**, and **Don Cherry**, as well as several grams of cocaine. You may not want to date them, but that doesn't have to stop you from the pleasures of scaring the neighbours with this twisted rawkability offering.

SADDESOIRES

Love Cursed EP
(independent)
The **Saddesoires** may be over the top, they may wear more makeup than I do, and they may be goofy, but this six-song EP is one of my guilty pleasures. They rock so hard in their big, western-inflected way! They dress up! They're catchy and fun! *Yeehi* Play them for your old CFOX-listening high-school friends and see what happens!



RITA ACKERMAN, NYC
ARTIST

international
women

illustrations by
thea metcalfe

LOCAL MUSIC DIRECTORY!

Our annual directory, chock full of contact numbers and addresses of bands and the businesses that support them, will be in the September issue. The deadline for entries is July 15, 1999.

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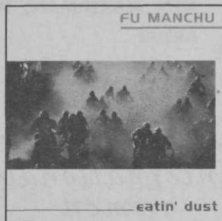
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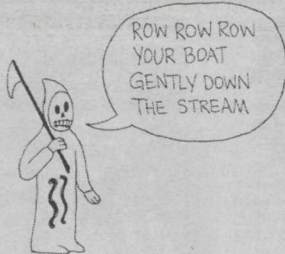


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AUSTIN, TX, 1998 ST PEDRO

story & illustrations by
T.M.

St Pedro said, "I never even really liked her." And I musta said, "Oh, come on."
"No, no really," St Pedro said, "not like that, anyway."
"Oh, shit," I said, "that's just crazy talk."
"Crazy talk?" he'd say. And that's when he'd laugh, St Pedro, shaking his head saying:
"What is that, 'crazy talk'?"
I'd be laughing all self-conscious. And there we were, you know, two youngsters shirking out there on the cement porch in the midsummer burn, shady and giddy. It woulda been at that point that I probably muttered out something along the lines of,
"I dunno. You know, it's just ... crazy talk."

That's what St Pedro liked about me. Right there. That's all it takes. One little thing like that before the real crazy talk starts. Crazy talk like: I'm taking you to New Orleans, or let's live in a cave for a week. Like I said, crazy talk. And that's the kind of crazy talk I was talkin' that sparked off his subsequent crazy talk. But he said the cave stuff, by the way. And the New Orleans garbage, too. ("Not New Orleans, N'Orluns, that's how you say it," he'd say. "N'Orluns, I'd say.")

Crazy Talk is not jive talk or shit talk or any of that. It's better. It's more hopeful or more honestly deluded or just sweeter than the shit or the jive. I mean that. Crazy talk is, a lot of the time, impossible talk. Sweet, sweet impossible talk.

Anyway, I was in Texas and I didn't do any crazy talk or much talking at all until I met St Pedro, which is a fake name, like you hadn't guessed already. I got a job at some shit-hole liquor store, but it was kinda exciting 'cause I was making American dough; the bucks, right under the table, so that was alright. And that's how I met St Pedro; I was sitting behind the counter, me an' all the pints of booze behind me and this good ol' boy, Todd, from West Texas, training me at the till when St Pedro came into the store. He smoked American Spirit yellows and came in to buy some more. He got discounts, y'see, because he worked at the shit-hole liquor store, too. The first thing I thought when he walked in, slow-slounching, wearing some crappy gino shades, was something along the lines of: that guy's up his own ass, he thinks he's all that with the ladies. But he is kinda something, maybe, and he looks my age (that was a big deal that summer, because

everyone seemed ten years older than me and in a different tax bracket). Anyway, the shades weren't that gino, I guess, and I started to liking him once he took 'em off.

We started working together and it wasn't long before I'd be scooping ice in bags in the stock room trying to hide my grin when he'd amble by to smoke in the back lot. St Pedro made wearing army boots and jeans in 106 degree heat actually look OK out there in the back lot. Soon, St Pedro and I were going to the bars after work. And then it was kissing in the stock room on shift and then, not long after that, the manager fired my ass for kissing St Pedro on shift.

St Pedro liked my crazy talk and he'd start to doing it too, but he also liked to shit talk. We fought one night when we drank 'til we were drunk on his floor and he was showing me projected stills of his ex-girlfriend. The room was all lit up like that, with the colours of her dress, and I lay there looking upside-down, trying to figure why this beautiful shit talker was showing me up like this.

St Pedro said he was going to be a writer and I tried once to convey that to him to write too. But he didn't care a whit, he just kept spouting about his scripts and stories and ideas and JD Salinger and Loran and all that shit talk. He asked me to read aloud some of his poems from one of his youth real late one night, and I mean youth like his 16-year-old musings on prom night! But given the subject, I suppose they weren't that bad. For their time.

The first time I ever went over to his house, St Pedro showed me everything in his goddamned apartment, right down to the shirts in his closet and a super 8 of his friends dancing in a living room, shot at awkward angles. He collected kitschy religious paraphernalia. I didn't have anything to show him. At that time, all my belongings could fit into a small sack.

Anyway, right before I left Texas, I went down to San Antonio and in the Mexican market I found the perfect little relic for the shit talker. It was a three inch Virgin Mary. She had a green headress and a red gown with glue-on red sparkles, can you believe it? It was like some Davie Street virgin with these very sharp, gold spikes emanating from her head, which were supposed

to be rays of light. She stood on a tiny blue podium. I bought the Virgin Mary for St Pedro and wrapped her up in a brown paper bag.
I gave Mary to him on my last day. He drove over to my house and he brought me a parting gift, too. It was a big bottle of beer, also in a brown bag. We exchanged gifts and then sat out on the front stoop so that St Pedro could smoke. We passed the bottle back and forth. The ol' Mexican guys, sipping tepalcates and drinking in foldout chairs, were blasting their mariachi party music across the street, just like they did night and day, every day.

"You're not comin' back," St Pedro said.

But I was sure that I would. I couldn't figure out how to convince St Pedro that it was true.

"Nah," St Pedro said after I tried.

But he was right. For once the shit talker was speaking the truth. I stood in the doorway, holding the beer bottle, propping the screen door open with my bare foot. I figured I musta looked pretty down home with the screen door and the beer and the cutoffs and all. I figured I musta looked pretty 'lexan or something. St Pedro strolled over to his car, parked in front of the ol' Mexican party boys and I watched him drive away. St Pedro was going to work a shift in the shit-hole liquor store. He didn't ... even ... wave *





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SARAH DOUGHER

Writer of songs, stories, and musicals

DISCORDER was fortunate enough that Sarah Dougher (musical contributor to The Lookers, Cadallaca, The Crabs, and her own solo work; and literary contributor to The Willamette Week and her own book, Sent out on the Tracks they Built) was willing to spare some time from her many musical projects and her job at the Oregon Council for the Humanities to sit down and answer some of our questions via e-mail. By the way, the soundtrack for this interview, according to the 31-year-old Ms. Dougher, is The Who: meaty, booty, big and boumy.

DISCORDER: Was there any specific incident/person that/who inspired you to start writing songs?

Sarah Dougher: I've been writing songs for a very long time. I wrote a musical when I was young, about 11, about the exodus. It was very didactic and had lyrics like "thus said the god of Israel, let my people go!" etc. It was more like an anti-theist tract. In terms of playing guitar, though, I have always been inspired by Elvis Costello songwriter-wise, also Joni Mitchell. Plus, the people in my community have been very important to me.

Most of us first knew you as front-woman of The Lookers. And now we hear, much to our dismay, that The Lookers have broken up? What happened?

The Lookers broke up, in part, because Allison moved to San Francisco. Shanna [of The Lookers] and I still play together all the time. But The Lookers as we were was over when Allison moved. It's OK, it's not so sad. You have to always be doing new things, I think.

Did you ever find it difficult (or alienating) being in an 'out'-pop band in an otherwise punk scene? What is your opinion on the impact of 'out' music in the scene and on the public?

Well, I have to say that the most annoying thing about being an 'out' band was that we always got slumped together with other lezzie projects which were totally, totally different from what we were doing musically. I think one thing we were trying to do, and we did it a little, was to make the idea of 'punk lesbian' more complex than some might prefer. But this was good because it allowed us to reach audiences who appreciated that and kind of needed it. Like what if you hate Tribe 8, but that appears to be your only lesbian rock option besides Melissa Etheridge? [Not that both don't deserve massive props for their excellent music.] You're kind of screwed. Not that we were any kind of big answer, but I hope we were a small one sometimes. I'm glad I'm still meeting girls who are moving to Portland from all over the country because they perceive that there is a supportive atmosphere for creative young lesbians here, which I think there is.



Is your new solo LP on K as a result of The Lookers break-up or was it already in the making? Will you be touring in support of it, or is it more a recording project? Who plays on it with you (or is it really, truly, a 'solo' project)?

It has always been in the making — I put out a tape a long time ago which was all solo. It is a challenge to be able to put on a good solo show, I think, one that is interesting for people for the whole set, especially if they don't know your songs. So I've been thinking about that a lot recently. I will be touring to support my record, which is coming out in July. It is called Day One. As far as recording, we start in two weeks, with Larry Crane at Jackpot Studio here in Portland. I've been practicing with Shanna and also this guy Jon Reuter, who I played music with in Texas. Also, I've been working on arranging songs with strings and accordion, and organ and other keyboard stuff. I'll have a lot of helpers on this record, which is really exciting.

Was it a conscious decision to make Cadallaca sound a certain way? People have described you as '60s-inspired, with your Farfisa, but I'd say for sure, there are also elements of '70s rock anthems on your record.

I must say I'm somewhat flattered and yet also embarrassed that you might compare Cadallaca to '70s rock anthems! We are working with very specific instruments which have a certain kind of sound. We are mostly influenced by a certain highly stylized aesthetic that in part manipulates '60s girl-group sounds, but that also takes a lot of direction from Dusty Springfield's rendition of "Windmills of Your Mind."

Speaking of the Farfisa, you also play with The Crabs. Do you have any creative input into their songs?

Our record, called Sand and Sea, comes out on K in April and we are very happy with the way it turned out. Jonn mostly writes the basics of the songs, but both me and Lisa then tell him how we think it should go, and we kind of shape songs together. It is very fun to collaborate with them both. I'm honored.

Are you a Portland native? I remember you were in a Texas-based band called Veronica.

I am from Eugene, Oregon, and I moved to Portland in 1985 to go to school. I lived in Texas for three years when I was going to grad school, and this is when I was playing in Veronica. We put out one single on Candyass.

The northwest is quite famous for its girl-positive and queer-positive scenes, with K, Kill Rock Stars, [Jody Team Dresch's] Candyass, and [Kaia Team Dresch's] Ladyman Records doing their best to be supportive and innovative. Comments?

It's true. But Candyass is kind of gone now, and Ladyman is in



North Carolina. That's not to say there aren't girls fucking shit up. But as I said before, the impact of Team Dresch in drawing the ladies to Portland is still being felt, I think. I'm not sure the reputation is as deserved as it once was, in terms of queer-based infrastructure like labels. But KRS and K are stalwart in their support of excellent independent music, which often includes freaky queers.

You also do a lot of writing. Do you still write for the Willamette Week? For us ignorant Vancouverites, what is the WW? What kind of articles do you write for them?

I just started my journalism career this January. I like it! I'm writing for the Weekly [It has rock listings, culture, local politics, etc.]. I'm mostly doing book reviews, but I do other stuff too. I try to write about SXSW [I'm playing there too] in March. I go to stay away from writing about music because I'm not very good at it. I'm very interested in books about music. I like to write about music and culture, not just straight reviews.

Tell us about the book you collaborated on with Ms. Nikki McClure [Sent out on the Tracks they Built]. How is it selling/receiving feedback?

It's selling well. I think we are almost out. We have gotten really positive feedback all around and have been honored by reviews in *Giant Robot*, *Willamette Week*, *Plazm*, *The Daily Olympian*, and *The Washington State Newsletter for State Employees*. Nikki has been asked to re-hang the show this spring at the Tomwater History Center. It has really put me in touch with a lot of Asian-American historical information about, for example, sweat-shop organizing in New York, that kind of thing.

Which women have had the most impact on your life?

This question is too broad! I know it is well-meaning, but it is too hard to answer. My mom and sister and friends. I think that's it mostly. Also I really get leary when I read about women labour leaders, Harriet Tubman, Helen Keller, Mary McLeod Bethune — women who devoted their lives to working for social justice and education for women and people of colour. •

Look for The Crabs' new full-length, Sand and Sea, out in April, and Sarah's upcoming album, Day One, out in July. Also, be sure to check out the Catch of the Day mallorder website at www.olyway.net/catch/zines.html for write them at Catch of the Day at PO Box 1784, Olympia, WA, 98507-1784 for info on Sarah's book, Sent Out on the Tracks they Built, and other tasty, creative offerings by Olympia area artists!

by Mya Lowe & Julie Colero

photos by Barb Yamazaki

Our female interviewees answer this question:

If you could put together your own female-focused touring music festival, which artists would you pick to play in it? What would you call it?

Patti Schmidt: [laughs] There would have to be some scary performance artists on it. I've been very big on Miranda July for the last couple of years. I interviewed her and I was surprised at how shy she seemed, but by all reports she's just a complete performer, and I think that she would be interesting to put in front of an audience. Bonfire Madigan, the woman who plays the distorted cello; The Need, they're also good. Annie Anxiety is an old favourite of mine, she would be great. Patti Smith ...

Amy Clover Honey: Spinanes, PJ Harvey, Liz Phair, Cecil Seaskull, Sonic Youth, Rebecca West, the Go-go's and the Bangles. I'd call it 'The Big Fun Day with All Chick or Chick-fronted Bands.'

Anita Clover Honey: Helium, Spinanes, Luscious Jackson, the Vees, Plumtree, Loretta Lynn. I'd call it 'The Betty's Boutique Tour.'

Lauree Clover Honey: Stereolab, the Softies, Peppersands, Spinanes, Clover Honey [of course!], Lush, Plumtree. I'd call it 'Rock for yo' Mama.'

Sarah Dougher: My version of Lilith Fair would be a series of 25 grants of \$2000 each [that] I would give out to girls around the country to put on their own weekend of concerts and workshops, like girl-conventions, so they could pay bands, get speakers to come, give travel scholarships to girls who live in rural areas, and really spend some time talking about things that were important to them [like issues about sexism, race and class, violence, education, etc.]. And learning from each other how to gain control of the creation of culture, not to sit back and just consume, consume, consume. If I could do that it would really be my dream come true. Do you know anyone who would sponsor such a thing? It would be OK to have corporate sponsors. I would take money from Biore facial strips to sponsor this. It would only cost \$50,000, which is probably the ticket revenue for one big Lilith Fair concert. I would even take money from Lilith Fair to do this. •

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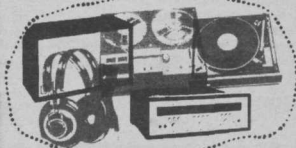
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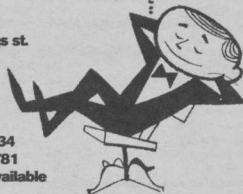
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Clover Honey

DISORDER took advantage of the speediness of the Internet to interview these local winners.

by Gabrielle Uyehara
photo by K.C. Armstrong



DISORDER: First of all, a big congratulations to the 1998 Shindig first placers! How was your Shindig experience overall? (Be honest!)
Anita: It was great. I just wish there were more people there in support of the local scene.

Amy: Exhilarating, nerve-racking.

Lauree: It was totally fun, but strange to be judged on music... There were so many different genres playing against each other, I don't know how the judges did it!

What will you be doing/have you done with your winnings?

We have already used our 24 hours of recording time at Mushroom and are just waiting to do some more mixing and record a few more songs with our friend Shane, and then hope to release a short CD. We do plan to go to Toronto in June for NXNE (if we can save up the cash to fly there!). Any ideas for fundraising tactics, please let us know! The website, fantastically designed by Eyeteaser, is almost done, and you can see it at www.eyeteaser.com/cloverhoney. As for [the] Bullfrog free duplications, they seem to have gone out of business, so we guess it just wasn't meant to be!

Do you think you would ever play another 'battle of the bands' competition again?

Anita: I don't know of any other cool battle of bands competitions. Rock 'n' roll isn't a sport.

Lauree & Amy: We suppose so, if the prizes were worth striving for, and the recognition is always nice.

What do you think of the Vancouver scene? (Once again, be honest!)
Amy: Good. A lot of good bands and a lot of people with positive attitudes, and there could be better venues.

Anita: It's pretty apathetic, but you keep plugging along. You get out of it as much as you put in.

Lauree: We do need more venues. There are a lot of shows available to play in. I guess it just takes energy and dedication. Scott Walker (of the Saltines, last year's Shindig winners) has been getting a cool scene going, organizing 'It's all about Pop' nights at the Anza Club with cool bands like Peppersands, Feisty, Team Strike Force, and of course, the Saltines. We also played a Richmond all-genes show, which was very fun. We want to do more of those.

10 march

Is there a 'girl scene' in Vancouver? It's true that there are annual events like Girlfeast and Rock for Choice, but most of the artists are either folk singer-songwriters or punky chicks. What about pop bands like yourself? Do you feel like you fit in with anyone?

There isn't really a 'girl scene,' so to speak. We've played a few shows with girl bands and it's true, they are mostly either folk or riot grrrls. It seems that we do almost fill a girl-pop niche — [there aren't really any other bands we can compare ourselves to].

What would you say most of your songs are about?

Love, hate, insecurities, death. You know, the usual universal truths. How has the band's sound changed since your line-up change? On a personal level, does it feel different to have all women in the band?

Anita: We've gotten a lot gigglier!

Lauree: Our sound was a bit moodier with Omar (our old guitar player). It's cool having all women in the band — very sisterly. We understand each other so easily, and can totally be ourselves. We've only had one shouting match so far!

Did you actively search for a woman when your male guitarist left?

Lauree: I didn't care if it was a boy or a girl. Just wanted someone whose musical style was similar and who we got along well with. I must say though, I'm glad we got a girl. It works.

Anita: I've always been intrigued by all-girl bands. I was kind of hoping for a girl, but we had no agenda.

Do you ever feel like you're treated differently by other bands, sound people, audiences, only because you're women in a band?

Amy: We perk the curiosity of the audience because we're girls. The guys look interested. But when we're done playing, we're no different from any other band that rocks.

Lauree: I think people expect something different and are impressed in the end. At one show at the Brickyard, I was borrowing some guy's drum kit and he didn't mind because 'girls don't usually hit very hard.' That was really annoying to hear, but he ate his words after he saw us play!

Anita: There have been a couple of bands we've shared bills with

who've looked us up and down a few times with doubt in their eyes. Their attitude changed after we played, though.

Who are your female influences? Heroines? Tell all!

Lauree: I don't really have any specific ones, although I like a lot of bands with girls in them. I do love Georgia, the drummer from Yo La Tengo.

Anita: Madonna. She's ambitious, works hard, and is very intelligent. Also, my Mom, because she's put up with me for so long.

Amy: PJ Harvey, Kim Gordon, Stevie Nicks, Liz Phair, Chrissy Hynde, Julie Dornon (Eric's Trip), early Madonna — because she was the first female I was interested in.

If you could tour with four other bands across the country, who would it be with? And where would you play?

Anita: Weird Al Yankovic, the Evaporators, Ween, and the Artist (formerly known as 'Prince').

Lauree: Beck, Pavement, the Swirlies, Yo La Tengo. We would play in every major city, and make sure to tour around the Maritimes.

Amy: Sonic Youth, Elevator Music, Sebadoh, Smog. We'd play anywhere that would let us!

Would you ever consider quitting your day jobs and becoming full-time rock stars?

A resounding 'yes' for that one!

If that meant signing to a major label, would you do that?

Maybe, if that was the only way to do it.

What would be your dream record label to be signed to?

We all pretty much agree on Sonic Union, Matador, and Sub Pop. If you had your own record label, what local bands would you release?

Lauree: Don't really want to answer that question. Too political. I think we have too many friends in bands to answer that question. But I must say that I think there is some amazing talent in this city, and I would just like to mention Peppersands and the Saltines as two of my faves, among many others.

What's next for Clover Honey?

Toronto in June, some sort of CD in the next few months, T-shirts for sale (is that a lame thing to mention?), and many more brilliant tunes. •



BY CHRISTINE JOERGER

What do you get when you Add N to X? You get three people named Ann Shenton, Barry Smith and Steve Claydon based out of London, England creating the "Sound of Accelerating Concrete," that being the title of just one of the many extraordinary songs on Add N to X's debut album, *On the Wires of Our Nerves on Mute Records*. It's discordant disco, classical cacophony, and a rhythmic racket. Add N to X writes lullabies for robots. Their live show is an extravaganza of lost and found vintage electric instruments and equipment (melotrons, theremins, moog synthesizers and more), plus live percussion. But you won't find any melodic "stereos" in their "lab"—the kind of music that Ann, Barry and Steve aspire to conceive is called *avant-hard*, a term they coined themselves. Speaking of conception, you may have seen their controversial album cover with Ann giving birth to a moog synthesizer cesarian style with the help of "Dr. Barry and 'Dr.' Steve performing the bloody operation. The photo is reminiscent somehow, due to its grain and colour, of something you might see in an outdated textbook, giving it an extra gruesomeness yet cold and sterile feel to it.

Imagine, if you will, musicians like Kraftwerk, Emerson Lake and Palmer, Wendy Carlos, Edgar Varese, and Grandmaster Flash — this eclectic mix of artists all provide inspiration for Add N to X's unique sound. The group was formed in 1994 by Ann and Barry, with Steve joining just last year. Their usage of old school electronic gadgetry is not, they claim, out of fetishist reasons or jumping on the retro bandwagon. It is out of pure poverty. They would find odd synthesizers and odd instruments at car boot sales and discovered that their obsolete nature made them more valuable and more original to experiment with. A conversation with the trio gave some more insight on their approach to bringing their musical ideas to fruition.

DISORDER: How did you come up with the term avant-hard?

Ann: We wanted to create our own name. We got sick of being called big bleep [a term the British press use which was derived from the style of music called big beat, i.e. Chemical Brothers]. We've also been called kraut rock as well. So we said, if you're going to call us anything, we'll give you our own name. That's our catch phrase, *avant-hard*, and we're very proud of it. *Avant-hard* means you're fusing avantgarde sensibilities and harder edged anything — that could be pop, rock, whatever — and it's that tension that happens between those two. For example, it's like mixing the blues with Stockhausen.

and we don't see why we can't do that. We don't want some journalist to come along and come up with some corny way to categorize us.

I wonder if there're any other bands that will start calling themselves avant-hard as well, now that you invented the term?

Ann: We wish they would. They can jump into the *avant-hard* Jacuzzi with us, except it's filled with bleach instead of water! [laughter]

Who designed the cover of your album?

Barry: We all did. Originally it was Ann's idea and we have a friend who works in the film industry with access to props like fake blood and guts and Steve's mate is a photographer. So we all got together one afternoon and played with some ideas. We loosely based it on the film *Demon Seed* with Julie Christie. She gets kidnapped and impregnated by an intelligent computerized house security system. It's a really sick film. When she has the baby it comes out all covered in silver foil and when the foil flakes off there's a human baby underneath.

Ann: Our album cover sort of depicts me having had 'intimate relations' with a moog synthesizer and two friends aiding in the birth of the offspring from that relation. There was a bit of a feminist debate on the Internet in England over the cover when it first came out. The photo can be viewed from two different perspectives and people wondered if the two men were putting the object in me or taking it out. Whether they were helping me or killing me. We think it says more about the people who look at it, depending on the perspective you choose. It is actually supposed to be a cesarian section.

Did any of you study music in school?

Barry: I was trained. I invented a new form of scoring music with my friend Richard when we were 13. We did it by accident and the Stradivarius Academy from Copenhagen, Denmark came over to England and made a documentary on us. They sat us down in a room and gave us loads of tests and explained how we got to the result, which has basically never been done before. We were supposed to go on a television program called *Nationwide* to proclaim our invention, and perform as a band, but Richard got in a row with the vibes player and put his head through a window so the school banned us from going on television. They did release a record of our music and as far as I know it's still in the Academy of Music in Copenhagen. But after that I didn't continue studying music anymore. I took art instead from then on because I wasn't allowed to do both at my school.

Are you all self-taught on your various instruments?

Ann: Yes, we are all completely self-taught. That's where the punk thing comes into it. Find an old key-board in a [garbage] bin, plug it in, get an electric shock [laughs], and play in some cheesy London clubs and try and build it up from there.

What is the connection between you and the Manic Street Preachers that was mentioned in some material about Add N to X taken off the Internet?

Barry: It's a load of rubbish. There was a guy named Andrew that we worked with originally, before Steve joined the band, who was a complete twit. He thought we sounded like the Manics, which we didn't at all, and that's one of the reasons we sacked him from the band. He sold our equipment to pay his phone bill and it nearly ruined the group, so we said, 'Right, he's out of here!' We've known Steve for ages and he took Andrew's place and it's been smooth riding ever since.

There seems to be a movement of electronically-based bands. Do you feel a part of it at all?

Steve: Not really, no. However, there are a lot of electronic bands around and there's about two or three that we sort of have something in common with, although not a great deal. But there are loads of kids that we meet at gigs who are starting to, so we really mad stuff, really interesting stuff, so watch out — there's going to be a lot of mad music out there soon.*

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by
Brady
Cranfield

In the perhaps more innocent age of the '70s, a young Jade Blade and her equally young girl friends Dale Powers and Scout formed the Dishrags. The Dishrags were most definitely a punk rock band and they had plenty of attitude. Now compiled on one CD titled *Love/Hate*, on Other Peoples Music Records, their recordings still sound strong and contemporary amid modern bands like Sleater-Kinney, Bikini Kill, Hole, the Donnas or the Murder City Devils. Sure, things have changed and punk rock might mean nothing nowadays, but some spirit or energy, some incoherent something seems to transcend the difference in time. It's there, behind style, fashion and gender. Jade is still punk, cool and very friendly. Jade is also now an educator, teaching art history, classes on gender issues, and an upcoming class on popular culture at the University College of the Fraser Valley. With a Masters degree that examined peripheral figural imagery in Romanesque churches in Northern Italy, her ongoing doctorate work studying Mosaic wall painting, plus a collaborative scholarly book under way on Italian churches with John Osbourne, it's amazing that Jade still finds time to play music.

Nevertheless, Jade continues to rock as a member of the notorious Volumizer. Volumizer also includes Jade's husband Bill Napier-Henry, a music teacher and former member of the Painted Sticks; the artist Rodney Graham, a former member of U2/3R3; and Rodney's wife, the artist and impresario Shannon Oskanen. Because of Jade's experiences, our discussion here touches not only on the history of her former band, but also on the changing shape of punk rock, with its curious dual movement towards becoming both increasingly public and private. In other words, although punk style is up for grabs, its sphere of relevance has been greatly transformed and multiplied. Yet following Jade's example, a commitment to the same basic spirit referenced above may continue to revitalize punk in our so-called post-modern time, and still let us have fun. By the way, Jade's guitar of choice is the Gibson SG. Read on, punk.

DISORDER: How did the Dishrags come about?

Jade: We joined in Cardinal Sarrich, at Mount Newman High School, in grade nine, sometime around 1975/76. We were friends from elementary school and we all quit high school to be in the Dishrags. It was a pact. We started out playing covers and our first gig was a New Year's Eve party at my parents place [laughs]. We played 'Heartbreak Hotel' and 'Winchester Cathedral' [laughs].

Was this the first Dee Dee and the Dishrags show?

With an 'x'?

Yes [laughs].

When did you change your name?

We took a long time to come up with a name. We ended up playing at the first ever punk show in Vancouver [on] July 30, 1977. We came over to visit my cousin, Chris Annet, who was in the Furies, and we watched him practice for the show. They were managed by this woman, Kat Hammond, who came in and said, 'Hey you three are in a band, you're on the bill now too.' We were all 15 at that point. They needed to make the show's poster, so she gave us our name. She said, 'Your name is Dee Dee and the Dishrags.' She was actually very cool and eventually became our real manager. And because she was a chick, we could stay overnight at her place in Vancouver and have girl talk [laughs].

Did you already think of yourselves as punk at that time?

Oh yeah.

Who were your predecessors?

The Ramones. I think what inspired us more than anything was buying their first album. That was in August of 1976, as I recall. We started to do Ramones covers and eventually decided that we could write songs like them too [laughs].

But before the Ramones, did you think of yourselves as punk, or were you just thinking about being rock and roll?

We were a rock and roll band. We were really into David Bowie, Roxy Music and Brian Eno, all that English glam rock stuff. It was our first love. **Art rock?**

Yeah [laughs]. The Ramones kind of changed all that. It seemed like so much fun and we could play the songs. We couldn't play Roxy Music songs. It was the spirit, I guess. At 15, it was more fun than art rock.

How long did the Dishrags last?

Three years. We broke up in 1980. But it seemed like forever. I think our last gig was at the Smiling Buddha in 1980. I think we were headlining. By then we were allowed to headline [laughs]. I can't remember who else played. We all hated each other by that point, so it wasn't a special occasion [laughs]. We played that show and then recorded the 'Death in the Family' single. The band broke up during recording.

You are still all friends, though?

Oh, yeah.

Didn't the Dishrags play with a number of famous punk bands?

We played with the Clash twice as the Dishrags, in Vancouver and in Seattle, and once as members of Corsego, here at the Coliseum. We also played with the Ramones a few times. We even once opened and closed for them in Seattle — when they couldn't play. We actually played in Seattle a lot. They always liked us better down there

than in Vancouver. We were way more popular in Seattle. I don't know why. Sometimes there is more acceptance outside your own scene. We were always kind of the 'juniors' around here, and always the back up band. **There were very few rock and roll women role models back then?**

Yeah. The Runaways and Suzie Quatro, that was about it for rock bands. We bought all the Runaways' albums, but we hated them. Patti Smith was around, but I always thought of her as more of an 'art rocker', or something. I really like Patti Smith and I think she's really cool, but her music had no influence on us at all. Her image did. I also love Blondie, but at the time they seemed way too pop, although we did cover 'Rip Her to Shreds' from their first album. We did a Dishrags version.

There wasn't much of a history for you to follow?

No. That's why I think we were kind of lost at first. Role models are really important. I try to stress that in my gender, art, and society course I'm

teaching. It's really quite amazing that these women artists actually managed to make some sort of reputation for themselves. There are a lot of parallels with music. When women artists were considered really good they would always be talked about as having a virile brush stroke, or something, of being like a man. Our best compliments were always, 'Wow you sound like guys.' [laughs]. I don't really realize what gender was until the Dishrags. We were treated so differently from guy bands, which sometimes worked in our favour. For example, because we were seen as a novelty we would be hired to do things that guys aren't asked to. On the other hand, it meant that it was really hard to be taken seriously, and you would get comments like, 'You play like a guy,' or 'You can't play at all.'

In a way, being in the Dishrags was a political gesture?

Yeah. That was one of the things that was so much fun, that attracted us to punk, particularly as girls. We dressed in black leather and had safety pins, and did really gross things like spit on the street. You would do that and really be noticed. People would talk and look. It was fun. You really felt as if you were doing something that was disruptive.

Do you think it would mean the same thing now?

I really doubt it, no. We were really lucky actually, being here at a time when Vancouver was a total backwater. We could do things that were genuinely shocking to people. But it's hard to say. I don't find anything shocking.

So rebellion has changed, it was easier to be a rebel when you were in the Dishrags?

Oh, yeah.

Now what does it take to be a rebel? Do you actually have to kill someone or do serious property damage?

Then it's not really the same thing. It's not fun if you have to really be destructive rather than just disruptive. I thought we were doing something that was actually quite positive, not negative.

Pop culture has an effect here. What used to be transgressive is now regularly on TV. And if you consider this in terms of role models, it can get very confusing.

It's all been co-opted by the system [laughs].

Is it the system? It's now both easier and more difficult to be transgressive, for example, with clothing or hair. Do you see this kind of change as good or bad?

I suppose good. In terms of the way the world is going, I am more of an optimist than a pessimist. It's better now than when we were kids, but I'm so glad that we had the opportunity to act outside society.

So you were acting outside of society for the progressive benefit of society, if maybe by default, and pop culture was the medium you chose to do that — it was the medium that was most handy and made the most sense?

Not that it was a conscious choice. It was just natural. We didn't think about it. We just did it. We didn't intellectualize it at all [laughs]. It took us a while to realize what we were doing.

Do you think that a similar group of women now would be able to do the same thing?

I think it's so different today, but I think it still can be done. There hasn't been a legitimate mainstream example of this yet. There hasn't been a really successful all-women band. Although she was fronting an all-

women band, Patti Smith is probably the best example of someone who is taken seriously as a rock and roll performer, and a poet. I think there needs to be more women in rock as opposed to just light folk or pop stuff.

Which can be seen as very stereotypical.

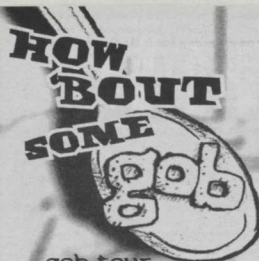
Exactly.

What about people like Courtney Love? Do you think she is doing good things — with all the plastic surgery?

I do, because she does it all with attitude. I think she's doing it because she wants to do it. She's got spirit. She's strong. She doesn't take crap from anybody, even if she does stupid or embarrassing things and shoots her mouth off [laughs].

Do you think she receives the same kind of 'privileged constraint' that you said the Dishrags experienced?

I think it's very hard to avoid that. *



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w/ Less Than Jake (not a snojam tour date)
Mon. March 15- Calgary, AB - McEwan Ballroom
Tue. March 16- Edmonton, AB - Scona Bus Barns
Wed. March 17- Regina, SK - University Ctr.
Thrs. March 18- Winnipeg, MB
Fri. March 19- Thunderbay, ON
Sat. March 20- Timmins, ON - Northern College
Sun. March 21- Toronto, ON - Opera House
Mon. March 22- London, ON
Tues. March 23- Montreal, PQ - Le Medley
Wed. March 24- Rimouski, PQ
Fri. March 26- Quebec, PQ - Ikea

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Fri. Feb 26- Glace Bay, NS - St. Annes Center
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by
**Shahera
Souiedan**



DISORDER: When you were in university you were involved in college radio (CKUT at McGill) and had your own show where you played a lot of punk rock and 'really weird pop,' so you seem to have some punkish musical roots. What did you think about the whole Riot Grrrl movement and the music that accompanied it?

Patti: I had gone back because of all this talk of riot grrrl and had bought all the Bratmobile stuff and was chasing down a lot of the K punk stuff and even Tiger Trap for me kinda comeled, and I was thrilled that there were all these women doing this without having felt that it was important to learn any Van Halen riffs. And I would even go so far as to say that that's part of the reason that I bought a bass and tried to learn how to play, because it seemed that it was a safe environment and if they could do it, damn well, I could too!

It seems that in mainstream music the female artists that make it big are either these wishy-washy ethereal sorts or come across as trashy or domineering. Do you think that there is some sort of element in the non-mainstream music scene where women aren't confined to these stereotypes?

Yeah, totally. In mainstream culture, people only seem to be able to deal with women in particular in terms of the virgin/whore complex. To be in-between, that's unmarketable, it's confusing to everyone. And it's the same in the aesthetics of indie rock, where boys are involved, you're allowed to be yourself, you're allowed to screw up, you're allowed to just express yourself, however banal that might be or however angry that might be, there's a place where the audience accepts that. For sure, that doesn't happen in the marketing of top 40, and that's why I think women are only in two camps in top 40.

Do you feel that you're in a male-dominated industry?

Totally. Except for the publicists — you know, women do run this industry on some level. We're the movers and shakers on the telephones working for the record companies, independent and major, the ones who get stuff done. How I felt growing up when I was 16, 17, 18, being a complete geek about music and bands, is that girls aren't allowed to talk about it. If you go to a show you should be on the arm of your boyfriend, you can't be an expert. It's like a woman who's really good at sports statistics or something. It usually takes people about a third of the way I've gotten some nasty mail based on the fact that I'm a woman who's dealing with this mostly a male dominated kind of music. They're the ones who buy the records, the boys do. They're the ones who run the record

do person forms. And in one where it's changing is that there are women in more than 50% of the bands I play. They might not be the vocalist, but they are in the bands, either the bass players or the songwriters. That percentage seems to be shifting. They don't have to be the front people, I still think it counts when women are in bands even when they are side players or whatever. Maybe it's just me. I haven't done a scientific study [laughs], but it looks to me as if there's more women in bands. Not just mutually exclusive all-female bands. I figure also to my paranoid sense of credibility that it's just something you have to do when you're a woman in any kind of job, quietly try to prove your intelligence or your ability to articulate something. You have to wait for people to come to you. You can't go to them.

What's your opinion on the whole idea of the female-focused touring music festival?

I try to remain indifferent, otherwise I think I would get angry. [laughs] I don't know why women have to

How I felt growing up when I was 16, 17, 18, being a complete geek about music and bands, is that girls aren't allowed to talk about it. If you go to a show, you should be on the arm of your boyfriend, you can't be an expert.

be folkies ... I think that women need to be scared more and Lilith Fair doesn't scare them enough. I mean, not terribly then, but show them that there are many different faces of personality and expression and that you don't need to be a hemp wearing, sing-like-an-angel type.

Who are some of your favourite female artists?

Oh, I'm bad at definitives. I will admit that I discovered Patti Smith really late in my life and I think that she's amazing. I think that I avoided listening to her because I had quite a little attitude when I was in my teens about my music, my time. I was very anti-Bolling Stones, very anti-Beatles, and I most definitely loved her in with the old '70s hippies prog rock. I never knew any better. I was like, 'too old, too old!' The date on the record's not right. I think that she's just a really interesting performer too, and I'm kind of fascinated by her.

Did you see her on the Conan O'Brien show?

I did and it was stunning, wasn't it? She's just so not TV. I got a sense of how rehearsed every other guest who you see paraded on talk shows is. Norm Macdonald talks about this sort of thing, where there's a certain type of personality that gets on TV and if you can't play that game, then there's just so many personalities and people that are eliminated from that medium. She was stunning because she was just so unworried about television, but I loved it. I never knew

what she was going to do. I don't think Conan O'Brien knew what she was going to do either [laughs].

So how did you get your job at Brave New Waves? What was the application or selection process?

[laughs] It was a whole series of really lucky little happenstances. I was working at CKUT at the time and the station manager, Nadine Gelineau, she was already doing fill-in work for Brent [Brannbury] on the show when he was away. But I think it was during [a] funding drive one year when Nadine wasn't available, so the producer was starting to panic about finding a fill-in or guest hosts for the next little while, since Nadine was busy with the funding drive. The producer of BNW at the time phoned up Nadine and said, 'Quick, give me five names of people who you can audition.' So I got a call out of the blue and I almost said no. This woman Heather Wallace called me and I can remember sitting in my apartment, and she said, 'Hi, I'm from Brave New Waves and we were wondering if you would like to come and do an audition.' And I paused for a horrible second and then went 'OK.'

Why would you say no?

Because I was terrified I would be horrible on air. I thought, 'I can't do this! I don't know what to say. It's a "big personality"!' Then I went and did my audition, and I've never been so nervous in my life. I turned colors I didn't know I had in me ... horrifying dry mouth. Just an adrenaline rush for two hours, which is so exhausting. The only thing I did that got me started there writing a few months later was, I knew this music, I can't say these blurbs.' It was the script written for Brent and it was all very big and CBC-sounding. So I rewrote it and made it sound little and more like how I would say it [laughs]. I did a fifteen week, which is so horrible because I sounded like I was 12. I think they saved the tapes somewhere, but I have to go find them and destroy them. Then a few months later, a producer left and they needed a writer, and I was hired for a week. Then I was hired for another week. Then I was hired for 13 weeks. Then I was hired for two months. And this went on for almost a year until I got a year-long contract just to be a writer/researcher, which I was for about four years. And then I still continued to fill in for Brent when he was away just because I was in town. Then, Brent left and the only other person left standing was me [laughs].

What do you think of this sexuality attached to your voice? A lot of people think your voice is really 'hot.'

I am totally amazed by that. I don't get it because I remember one of the 'radioheads' when I first took over Brent, one of her criticisms was that I sounded like 'too young.' So, I mean I sound like a phone sex twelve-year-old or something. I can't figure it out. And I think I just sound so dorky as always sound. I can't even go home and listen to the show and I ... I listened to the 15th anniversary show and I was just dying, it was so hard. It's like seeing bad photographs of yourself.

How much time goes into preparing one episode of BNW?

All day long [laughs]. There's three of us who work here: Gen Gordon, Heather Wallace, and I, who is another producer, and Gordon, who is our researcher/licking bag. We sort of split up the tasks because the show is four hours long. I look after the first hour, Gen looks after the profile and the second hour, and Gordon looks after the third and fourth. Interviews, Gen books them for me and I do my homework, she comes downstairs and sits with me when I do. She does the packaging, editing, studio direction. In between all that we buy records, argue about this ... You, it takes a while [laughs]. You hit the ground running everyday.

If you get around 600 CDs a month, how do you pick which ones you'll play on the show?

Sometimes it's easy. Sometimes it's cover art is a giveaway, press releases also. You know, Gordon

WAVES

is a folkie from Cape Breton and has played with such luminaries as the Rankin Family... that one goes out, we don't bother listening to it. And then there is the stuff that we're not sure of and will be auditioned in the near future.

What do you do with the photos that come with the press kits?

Some of them I save actually and put them on the wall, ones like [in cozy voice] "Ayuim Choir!" The really bad sounding bands have the best press shots. I've never heard any Pest 5000 on your show...

You never will! [laughs] That's the answer to people when they ask about that. For a while I was really into keeping it a secret. I thought, "How embarrassing for me!"

Do you feel that because of your job people will have really high expectations of you?

Yeah. It's just so easy to sit it, I would sit it with me in the audience. I would be like, "Oh god, who does she think she is?!" And it isn't like big art and it's not necessarily very competent and I know it so I don't want it to be in the light of criticism. I don't want it to be criticized, which is why I didn't let anyone know about it. I'm always asked if I will ever play it on the air and I always say, "If you were me, would you?" And you probably wouldn't.

Does the use of the violin in Pest 5000 show off your "raincoat sized soft spot" for The Raincoats, since I know you really like them.

It was really more evident in the early days. Gen, who works here, plays the violin. We would usually go over to his house and drink too much wine and pretend to four-track. Yeah, a lot of the early stuff was really Raincoats-y for sure. Your band has a show title? I called *Patti Christ Superstar*. How was the name chosen?

I didn't choose it. It was sort of an in-house joke around tour. Our very first tour we did in '94, to the east coast of Canada down through the states to North Carolina and then back up, for two weeks. I used to do this thing whenever I was tired, and I think this came up when we were recording it. I was waiting for Gen to do her violin parts which took forever, and I was lying on the couch and put my arms out in a crucifix pose [in slow pained voice], "Ow, ow, ow." That's not a really great story. And then John started drawing pictures of me with droopy boobs on a cross. That didn't end up on the cover, but I have a whole collection of me with droopy boobs on a cross. But I didn't want to call that. It was a way to tease and torture me. They were right. Will there be another Pest 5000 tour coming up?

Probably not a tour, but we're going to try and make another record maybe later in the spring. There's a whole bunch of new songs. I've noticed that we're getting away less cute. I wonder if that's because we're becoming old and cranky. We're playing a wedding tomorrow in Ottawa, one of Gen's friends is getting married. So there are a couple of covers that we're doing. We were looking through our set list trying to find appropriate songs because I got married a few years ago and wrote a noisy song about it [laughs]. So it's like, "Oh we can't play that... all your songs are about dying!" I guess we can't do "Malice," that wouldn't be very nice at the wedding.

Are you planning on signing any other bands to your label, Derivative (which has released Pest 5000 as well as Jale, Shadowy Men on a Shadowy Planet, Eric's Trip, Jad Fair and Phonomoc, Number One Cup, and Sportsguitar)?

It's never signings. We don't sign anybody and we only deal with people that understand that we cobble together the operation and do our best and have a

few strategies to sell records and make sure they're distributed and that they get pressed, but it's always going to be on a smallish scale. And anybody [who] does a record with us understands that. We ask for three years to sell the record—please don't give it to anyone else—and then we give it all back to them after.

I read that you were taking voice lessons ...

Yeah, I've started singing lessons.

What's your favourite song to sing for karaoke?

I've never done karaoke and I realized during singing lessons that I really don't have a good repertoire of the hit songs. What am I learning... this is so tragic: "Spoonful of Sugar" hard song to sing, "Cabaret". What about "The Rose" by Bette Midler?

Yup, it's in my songbook, I haven't got to it yet. Things like that. It's all very similar.

What, in your opinion, is the worst trend in music these days?

I think that women need to be scared more and Lilith Fair doesn't scare them enough. I mean, not terrify them, but show them that there are many different faces of personality and expression and that you don't need to be a hem-p-wearing, sing-like-an-angel type ...

There's two things, actually... people who think they have to forsake the rock to make electronica, [who] think these things are mutually exclusive. So we've got all these indie rock bands that are just sort of borderline or whatever. The other thing is, I think it's still going on, this kind of emerging trend not towards what I saw as the great opening up of music, which I thought was a lot of the K Records revolution stuff. You know, amateurism being celebrated or subjectivity being celebrated. Now it looks like there are all these bands that are like, "I have to learn jazz licks," or "you're not a real musician unless you're a virtuoso," or indie rock bands turning into jazz ensembles. That kind of thing, that's a horrible trend. I think it's starting to make underground music or indie music look like once again, it's the exclusive territory of an elite.

Then what do you think are the coolest or most exciting trends in music these days?

I love how, at least in Canada, I've been getting so much high quality music from people who have decided not to try to go for the brass ring, like get signed to a major label. You know, get computer gear or whatever, record their own bands, put out really high quality CDs with really great songs and trying to impress or please nobody but themselves.

I imagine that you must have quite a music collection at home. I was wondering if there's a CD or album that you prize above the rest?

I try not to have a definitive record... I actually had all my records stolen last May. Someone broke into my house and all my CDs were gone, my stereo, I haven't been able to replace them yet. So that's just a sad thought.

What's your favourite movie starring a musical group?

[laughs] Does it have to be a group? OK, no it doesn't.

I have two and they are really embarrassing, they're guilty pleasures. First is *Funny Girl* with Barbra Streisand. *The Sound of Music*... let's just leave it at that.

Are you a closet Sgt. Pepper's fan?

No, I have an appreciation and healthy cynicism for the Beatles. I don't think that they are the be-all-end-all

and I think they ripped off lots of people. But there's something quite zen about their melodies that's interesting.

Do you have a favourite book or biography about a music artist or band?

[pauses] No [laughs]. **Where did you learn so much about music? Even the other day Alan Vega said you know everything.**

I was actually surprised. I think when people say that to an interviewer, that's because they've talked to people who are complete idiots most of the time, who don't know who they are, where they come from, what their catalogue and stuff is. I certainly wouldn't say that I'm an expert, by any means. But I've been obsessive with music since I was 16, so in that number of years I suppose you would pick up a few things.

So was it after you became obsessive with music that you gave up figure skating?

It was very concurrent. I quit when I was 17 and my record buying habit began when I was 16, so yeah, I suppose there is a link!

Were you really serious about skating?

Yeah, I was pretty serious. I also played hockey for a few years. So for three years I was a little jack. The skating would do all year and stuff. Summer school and stuff, competitions, going to Toronto.

So how popular were you in high school?

Oh, I mean everyone says this: not very [laughs]. I was in trouble a decent amount, but not for anything super bad. I wasn't a stoner smoker or anything. I just blurted, that was my major crime against my education.

When you go out, do you go to the Foutoues Electriques [a famous club in Montreal with a kids-ass name]? Yeah, I haven't been there in a while but I used to live all the time when I was at university. I lived just around the corner from it. I don't know why I don't go there [more] often.

Do you remember the first record you bought when you first started getting into music?

The first record that sort of set me on my way... it could've been *Mean Without Hats*, or something really corny like that.

Was there anything definitive that made you get into underground music?

It might've been Nick Cave's Birthday Party, as misogynist as some of that stuff can be. Or maybe when I was 15, it was a really weird David Bowie record, one that wasn't a hit.

What record labels are you into these days? I know your dog [a shih-tzu named Booger] likes Up Records ...

Yeah, and I still like all that stuff. I think that's such a really well curated record, like that Quasi record [Featuring Birds], which is in quite heavy rotation at my house and that's really Beatles-y. There are some German labels that are interesting, like all the new post-rock labels such as Gallipie, Payola... Kill Rock Stars is still consistently good. They're still a favourite.*

Listen to Brave New Waves 00:05-04:00, Monday-Friday. And visit them online at www.radio.cbc.ca/programs/bnw/. And help Brave New Waves celebrate their 15th anniversary by going to their Vancouver concert on March 27th, with Jungle, The Beams, Destroyer, and I Am Spoonbender, at the Starfish Room.

brave new waves

7inch



BY THE INVISIBLE CLAIRE

This month's half-page is full to the brim with *fightin'* ladies helping themselves to an extra slice of the rock and roll torte. Play these records as loudly as your speakers can handle.

The first 7" I ever bought was by **THE FRUMPIES**.

As of this date, the last 7" I ever bought was by The Frumpies. Too eerie! It's called *Enchanted Nights* and it has four really cool songs on it. The coolest one is called "You'll See" and it's just pure sex. Incidentally, Kill Rock Stars recently put out a giant CD compilation of all their 7" releases, which is handy, but it's just way hipper to have all the vinyl bits and pieces. (Kill Rock Stars, 120 NE State #A18, Olympia, WA, 98501)

SEAGULL SCREAMING KISS HER KISS HER has done an excellent, ripping job of it's



Brand New. The title song is gorgeous punk garage shake. "Red Talk" is marred by some unfortunate lyrics, whispered softly by Aika, which, I suppose, are meant to be seductive. Are they? "Have sex with me..." Okay, direct enough, but "Every move you make, it really hurts" — huh? The song, which starts out very quietly, eventually collapses in on itself in a manner which we might as well call orgasmic. Why the hell not? (Detector, 6524 Harco St., Long Beach, CA, 90808-2242)

Recorder is never a bad ideal. Never never! "Oh what a busy day," by **THE PARCELS**, has lots of recorder on it, so will ignore the slightly lame, severely out-of-key vocals. This peppy co-ed pop outfit knows the value of all the dumb indie

tricks — recorder, organ, immature aesthetic, etc. "I Dream of Jean Gene" provides a series of exceedingly interesting juxtapositions: puddle jumping, hopscotch, Jean Gene! One of these things is not like the other, kids. This record is a widdle too wimpy at times, but not b a d (Brenwood Estates, PO Box 2, 0 6 2, Providence, RI, 02905)

It is surprising that I manage to translate my "field notes" into semi-understandable/accurate reviews. For instance, lacking to five lines of scrawled adjectives referred to **MORE SONGS ABOUT CARS + BODY PARTS** by **BITESIZE** is a terse "but it sucks." I honestly cannot remember whether or not I was being facetious, serious, half-serious, or something else. I'm thinking it was facetious, because the rest of the notes seem overwhelmingly positive. This well-put-together, punky pop-disco features tons of stumbling

girl-boy vocal interplay and cool, messed-up guitar noodling. But it sucks. Just kidding! (Packing Heat! PO Box 13833, Berkeley, CA, 94712)



Maybe you remember **STA-PREST** from their Outpunk single of yore, *Vespa Sex*. Maybe you don't. They're a band of wiggy queers from San Francisco and their contribution to the Kill Rock Stars single-of-the-month-club is a little difficult to get a handle on at first. "Form Fitting" is about

fashion; "Diffy Peeps" seems to be about fickle poseurs in the gay scene. Both songs follow their own logic as far as verse structure is concerned. "Diffy Peeps" is particularly fun — lots of kitschy/sleazy electronic beats and synth lines. (Kill Rock Stars, see above)

SALLY SKULL, from Edinburgh, sound a lot more American than most bands on Newcastle's wicked Slampt label. Their four songs are full of static and fuzz, near-rockabilly howling, and trad ruggedness. They even cover "Mean Woman," an old [I assume] blues tune. (Slampt, PO Box 54, Heaton, Newcastle, NE6 5YW, UK)

There's a new **SLEATER-KINNEY** album coming out very, very soon! So soon, in fact, that it has already been reviewed by the time this goes to press. In fact, then buy the first single to keep yourself happy until then. "Get Up" is so professional, so tasty. The piercing anger of their earlier work has disappeared, sublimated into ecstatic visions. "By the Time You're Twenty-Five" is infused with a little of the old fire, but it's safe to say that Sleater-Kinney have mellowed out a bit. (Kill Rock Stars) •

Demo Derby



BY LINDSAY POAPS • citrnews@mail.ams.ubc.ca

A recent lawsuit against the Canadian government has reopened a controversial case of worms. On December 4th, 1998, **Sun Belt Water Inc.** of Santa Barbara became the third US company in a year to launch a lawsuit against Canada under the **North American Free Trade Agreement** (NAFTA). Sun Belt is suing because of an earlier decision by the British Columbia government preventing the company from exporting billions of litres of fresh water from BC to California. Sun Belt is seeking over \$200 million [US] from Canada because of BC legislation that bans bulk water exports. The company is claiming that the BC law violates several NAFTA-based investor rights including its right to export BC water by tanker to California. This is another example of US corporations taking advantage of the enforcement provisions of NAFTA's investment chapter to challenge Canadian environmental laws.

Water has always been a very valuable resource. It is of immeasurable importance to our environment, economy, and public health. Although Canada

holds 20% of the world's fresh water, many communities lack proper filtration, proper sewage treatment, or long term sustainable water initiatives. With the increasing destruction of aquatic ecosystems and the doubling of water consumption every 20 years, the world seems poised for an international water crisis. Concern lies in the areas of access. Exported water would definitely not go to countries that are drought-stricken or those that are poor. It would not help the people who ideally need it, to those who do not have access to sustainable supplies of clean water. They cannot afford it. And for those who could, it would be a temporary band-aid, not a long term solution to chronic water problems.

Exporting water in the time of crisis is always a possibility. Canada certainly has the resources to provide aid to other countries in a time of need. But it is clear that those who now lack access to clean water would be able to afford it if it was sold on a for-profit basis. Those elites who can afford exported water would diffuse attention from the growing need to finding real,

sustainable and equitable solutions to water problems globally. Adequate supplies of clean water for people can only be insured by the efficient utilization of local water resources.

Investors see water as the oil of the next century. This new lawsuit under NAFTA highlights efforts by business to privatize and export Canadian freshwater abroad. To date, fresh water in Canada is a publicly owned and controlled commodity; however, the number of private companies managing water treatment, delivery and sewer services has increased, as is the pressure to privatize fresh water. In England and Wales, water services were privatized in the late 1980s. As a result there have been water shortages, rates have gone up, and people who couldn't afford to pay have had their water shut off. Naturally, there have been massive layoffs, pay cuts and union busting, with no money going back into improved services. The only thing to increase has been corporate profits.

Large scale water exportation can have devastating effects on our aquatic ecosystems. Projects like the proposed GRAND (Great

Recycling and Northern Development) Canal project would involve massive diversion of fresh water in Canada to the United States. A project like this would inevitably destroy animal and plant habitat. On top of pollution, lakes, rivers, and streams will be threatened by the development of water export projects — projects that could threaten the delicate ecosystems and water quality for surrounding communities. Even Christine Stewart, the federal Minister of Environment, has concerns about the export of water: "Major water extraction may change the environment, altering the habitats of native species and possibly introducing new exotic species not normally found in the ecosystems. These changes to the ecosystems could also impact on how people live and work." In Vancouver, there has been increased concern about the inad-

equately quality of drinking water due to logging. Many residents have experienced brown water and turbidity which has been traditionally treated by chlorination, a controversial form of water treatment which has been linked to bowel and rectal cancer. It seems impractical to be considering large-scale water exports when our record for proper water management is so inadequate.

It seems clear that privatization, commodification, and commercialization of water will make transnational water companies very wealthy. It will also take the power away from people to ensure the safety and standards of their lakes, rivers and groundwater. Something so basic to our survival should not be subject to hasty decision making and incomplete public inquiry. •

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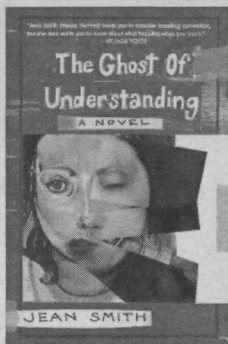


BY GREG ELLIOTT

HARUKI MURAKAMI
Hard-Boiled Wonderland and the End of the World
(Vintage)

JEAN SMITH
The Ghost of Understanding
(Arsenal Pulp)
HARMONY KORINE
A Crackup at the Race Riots
(Main Street/Doubleday)

Modern culture has dedicated itself to the surreal in compensation for the decline of organized religion. Thus we have spiritualism, psychics, dream interpreters, etc., profiting off our collective guilt and insecurity instead of traditional faiths. Belief in the nation (nationalism), an abscise stemming from the revolutionary period of the late 18th century, has similarly succumbed to the grinding cogs of a disillusioned social mechanism. Thus, we — as a veritable Nation of Agnostics (for even hardened Marxist-Leninists have their faith in rigid doctrine and religious extremists deny their faith for personal materialist salvation) — mythologize the almighty self. In these works, this



late 20th-century diseased dogma is presented for public display.

Jean Smith's second novel, The Ghost of Understanding,

combines apparently autobiographical segments with semi-autobiographical and metaphysical material. Smith's alter-ego Claudine follows the path of Camus' Meursault, permitting the world's ills to befall her, but she accepts responsibility for her actions from the beginning rather than coolly proclaiming "ce m'est égal." Thus, while events are presented in a dreamlike passive voice, Claudine is often an active participant. Within the novel, Smith discusses the purpose behind her novel as an exploration of the darker, less rational segments of one's cognition. More so than anything else, the novel stresses the ability to adapt to the shifting circum-

stances of life, of a personal evolution. Smith mixes direct statements with stream of consciousness phrases which can be jarring, but on the whole it is sufficiently direct.

A Crackup at the Race Riots, Harmony Korine's first book, follows the collage theme. A collection of odd stories, of suicide notes, of lists, and of off-hand remarks and half-jokes, Korine tries to play on every unsettling part of life from bigotry, sexism, and blunt depravity and evil. This dependence on shock is unfortunate because it betrays a true talent in the presentation of visual imagery. Should Korine mature sufficiently to escape his current reliance upon wanton excess, he would prove himself to be a natural great. The cover is somewhat humorous. For all you name-droppers, Korine wrote the screenplay for *Kids*.

Haruki Murakami's *Hard-Boiled Wonderland and the End of the World*, like Smith's *The Ghost of Understanding*, questions the nature of consciousness in a two-level tale of a man's search for the meaning of his existence. As with *The Wind-Up Bird Chronicle*, *Hard-Boiled Wonderland* is an extremely well-written book that smoothly shifts between the two worlds of slightly futuristic reality and arcadian fantasy. The main character, a human encryption mechanism, finds employment from the scientist

who made his job possible, thus seemingly starting all his problems. If only that were so for the poor protagonist, but, thankfully for the readers, his troubles have just begun. From that life in Tokyo, one shifts to a village similar to that in the old British TV show, *The Prisoner*. Like No. 6, our friend cannot leave the Town [the End of the World], is entirely uncertain of his new environment, and must seek to save his self against the wishes of the prevailing society.

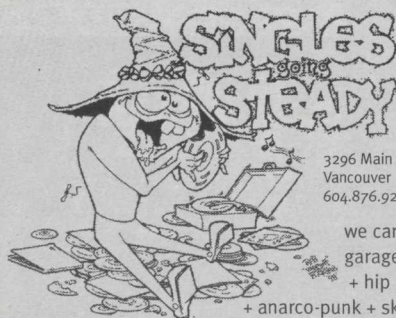
Both worlds intermingle reality and the fantastic into a dream-like amalgam from which all the answers come.

Of all the three books, Murakami's is the best read, though a little expensive; Smith's has the most interesting theme; and Korine's the best cover design, but then I'm a fool for prose as my poetic soul was run over by a small bus, several times. Every book explores the self, but Korine's rambling exploration covers little ground, constantly walking in tight little circles. Smith's

perambulations consider the shifting permutations within an individual. Murakami's novel seeks to define the borders between perception and reality. Murakami and Smith's investigations cover the most interesting territory and offer the fascinating insights. All, however, amply delve into the realm of self-indulgence, whether it's the authors' or the characters' is for the reader to uncover.*



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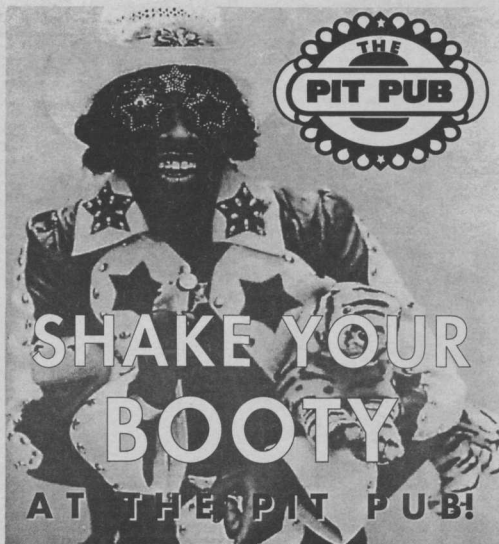
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LIVE REVIEWS



Seaweed @ Starfish photo by Patrick Hemingway

SEAWEED
CHE CHAPTER 127
Thursday, January 28
Starfish Room

Dearest **Seaweed**,
I must admit, I used to be jealous. After our relationship ended, you started running with a new crowd, "indie rockers" and "drunken rock guys." I didn't even want to see you; it hurt too much. In time, I forgot about what we shared; in fact, I had heard that you were dead.

When I heard you were back

in town, I pretended that I didn't care. But I did care, and when you said you wanted to catch up, I knew I had to see you. I had heard through some people that you had moved on to other things ... mostly slower, jangly, moody things. But seeing you again made me happy inside. I couldn't stop my old feelings from coming back to me as we reminisced over "Squint" and "Baggage." When we laughed about old times over some Spanaway and Four, I knew that I couldn't stay

mad at you.

Even though you spent a lot of time talking about what you were up to these days, I politely nodded my head to show you I was still interested. I know it can never be the same. You have a new life now and I wish you well. We've both put on some weight, and I think you smoke too much dope. But you seemed as lively as ever and I'd like to see you again sometime, if that's all right.

Your friend,
Suki

HARD RUBBER ORCHESTRA
Tuesday, February 16
Starfish Room

Confused I am. Entering the dark interior, there formed an army on stage. "Hello, we are the **Hard Rubber Orchestra**," greets conductor and composer **John Korsrud**. OK ... this is familiar. I've been here before. The **Hard Rubber Orchestra**, Vancouver's foremost contemporary jazz band, is always a treat to see. In my mind, I settle back for an experience worthy of the palate of the finest sound connoisseurs: I order a scotch on the rocks from the bar and sit down.

Smuh? Confused me are again. Salsa rhythms invade my grey, midweek February ears. Together, the 12-piece brass section blasts a recognizable **Tito Puente** melody. Couples promenade onto the dance floor and

engage in fierce, passionate Salsa dance. Three singers belt out Spanish lyrics while shaking maracas, scratching guitars, and synchronizing spins.

Que? ... Ah, I remember now. This is *Una Noche Caliente*, a Latin dance party put on by the talented musicians of **Hard Rubber Orchestra**. A perfect juxtaposition to this cold, rainy Vancouver night. I look to the stage and count the total to 19 on stage. I go to the bar and order a rum and coke.

My eyes roll back and I am transported to a humid Havana nightclub. I finish my drink and head onto the dance floor.

The next morning, I awake in the hallway of my apartment building, a red rose and my keys on the floor beside me, and spinning Salsa melodies in my head, remembering HRO's brilliant performance the night before.

Jason Da Silva



Che Chapter 127 @ Starfish
photo by Patrick Hemingway

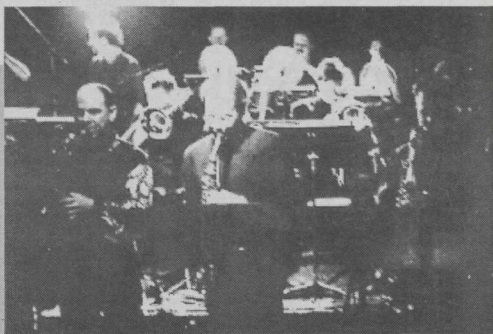
KELLY JOE PHELPS
Friday, February 5
WISE Hall

Walking into the **WISE Hall** was like stepping into a time warp. The old English hall, with its aged wooden construction and moody darkness, was a world away from the lights of the city. The warmth of the room was incredible.

Anyone who thinks that music is dead would have a new outlook after watching **Kelly Joe Phelps** play. Alone on the stage, playing acoustic slide with the guitar on his lap, the singing with his own unique soulful style, he's like nothing

I've ever seen. His country-blues/Gospel style is probably impossible to convey here. **Eddie Van Halen** has nothing on this guy, but what is most impressive is his ability to combine mind-blowing chops with soul that rivals **Neil Young**'s. The crowd was mesmerized by his music and regaled by his quirky sense of humour. I spent most of the night with my jaw on the ground. With his unique approach and astonishing talent, **Kelly Joe** transcends the realm of the musician to become the artist.

Justin Callison



hard rubber orchestra @ Starfish
photo by jason da silva



LUCINDA WILLIAMS
PATTI GRIFFIN
Friday, February 12
Vogue Theatre

All eyes were on the woman with one of the most critically acclaimed albums of 1998, if not the decade. This was one of the most hotly anticipated shows of the year. I'd formed certain preconceptions based on talking to friends who have seen her perform and recent brief TV appearances, and she managed to explode 'em all. Not only did this reported introvert/perfectionist shore an engaging connection with the Vogue audience, but she was charming, self-deprecating, and bawdy, can she rock.

The show started off with a bang with **Patti Griffin**, a Texan singer-songwriter who well-earned the gushing praise she received from Lucinda. Her latest album is *Flamin' Red*, and that encapsulates her sound and person from the guitar effects she occasionally used during her set to her red boots and shirt. Lots of blues, but most of her material covered **Mario McKee**-esque territory of longing and heart-break.

Lucinda caught the audience's attention early with overdrive versions of songs from *Car Wheels on a Gravel Road* like "Like Charles," "Right in Time," and the title track, a personal

love. She didn't shy away from her folkier material from past albums, and their treatment with her backing band was superb. I expected mostly flat-out rockers from this configuration of two guitarists, bass, accordion/keyboards and drummer, but they cooled down when needed on the most subtle ballads and cranked it up on the Tex-Mex and Cajun-flavoured numbers. Her references to **The Allman Brothers** and red-hot solos from lead guitarist Kenny Vaughan showed her heart belongs to southern rock.

Once the set came to a blistering end, they came out for two long encores which showcased her gentler, subtler material, like "Sweet Old World" and other stuff **Emmylou Harris** has covered. The second encore consisted mostly of some sultry and very tasty blues, including a scorching **Howlin' Wolf** tune. My sense was that Lucinda was having a better time than usual. She loved the hall, had some great back-and-forth with the audience (which really surprised me), and made the requisite "furriner" comments about how different it feels up here in Vancouver. Heck, Lucinda, it's like a whole 'nuther country! Y'all come back soon!

I don't anticipate seeing a better live show in 1999, and we're not even through the winter season yet.

Val Cormier

764 hero at starfish photo by Patrick Hemingway

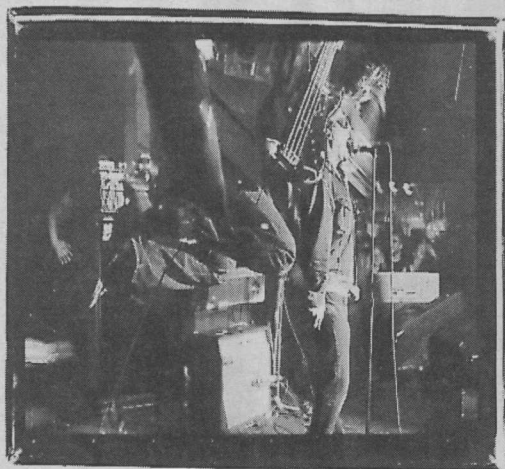
JOE KEITHLEY
BOB CUTLER

Friday, January 29
South Hill Candy Shop
Joey "Shithead" Keithley, D.O.A.'s lead singer and longtime shit disturber, has decided to go the **Henry Rollins/Jello Biafra** route and try his hand at the spoken word thing. He may not be quite as polished as the other guys, but he certainly has a gift for telling stories. After being in a punk band for over 20 years, you can imagine the sort of insanity he's seen on the road, and that made up most of his material. Over a period of about an hour and a half, Keithley kept the crowd laughing with tales of early band practices, clashes with parents, fights from the stage, burning down buildings, the McDonald's Hotel, and getting dropped off at Bible camp. He's also into the whole APEC thing and told stories about his own bad experiences with the Vancouver Police Department. His best stories

revolve around his old buddy Dimwit, a former bandmate whose adventures sound like something straight out of *Hard Core Logo*. Keithley also brought along his electric guitar and played songs from his upcoming solo disc, *JOE Bear Trash*. I'm not a huge D.O.A. fan or anything, but the songs he played that night were some of the smartest I've heard in a long time. As good as his stories were, I ended up liking his music even more. Do yourself a favour and go see his next show.

Opener for the night was **Bob Cutler**, tour manager for D.O.A. and self-proclaimed recovering homosexual. His stories weren't quite as tight as Joe's and most of them dragged on a bit too long. His problems with the corrupt cops of Amsterdam were pretty funny, but listening to him talk about circlejerking in the tour van was a little much.

Ed Festus



murder city devils @ Starfish photo by Anthony Kinik



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MARCH

3 **THURSDAY**
LOCAL 808
PAN

4 **FRIDAY**
DI DR JONES

5 **SATURDAY**
KREMLIN BRONK

6 **SUNDAY**
MINOVA

7 **MONDAY**
FULL SKETCH

8 **TUESDAY**
THE CARTELS

9 **WEDNESDAY**
CADILLAC BILL

10 **THURSDAY**
SUBWAY THUGS

11 **FRIDAY**
VICTORIA PARK

12 **SATURDAY**
CLOSED CAPTION RADIO

13 **SUNDAY**
RADIO BERLIN

14 **MONDAY**
ALL STATE CHAMPION

15 **TUESDAY**
BRUNDELFI

16 **WEDNESDAY**
SOLARBABY

17 **THURSDAY**
THIRSTY

18 **FRIDAY**
THE DIRTYMITS

19 **SATURDAY**
DADDY'S HANDS

20 **SUNDAY**
DEK WITH A BOMB

21 **MONDAY**
RICH HOPE

22 **TUESDAY**
MAC PONTIAC

23 **WEDNESDAY**
PLUS GUESTS

24 **THURSDAY**
ST PATRICK'S DAY

25 **FRIDAY**
PARTY

26 **SATURDAY**
\$1.49 DAVE!

27 **SUNDAY**
SATINA SATURNINA

28 **MONDAY**
ONYSSES

29 **TUESDAY**
POUITY MANIFESTATION

30 **WEDNESDAY**
ORCHESTRA

31 **THURSDAY**
MYSTERY MACHINE

32 **FRIDAY**
THE KLAUSKINSKIS

33 **SATURDAY**
THE LIARS

34 **SUNDAY**
TBA

35 **MONDAY**
RETRATOR

36 **TUESDAY**
REMOVAL

37 **WEDNESDAY**
STAGNAUMER

38 **THURSDAY**
HELMS DEEP

39 **FRIDAY**
SONIC REVIVAL

40 **SATURDAY**
MONSIEUR SEBASTIAN

41 **SUNDAY**
ANOTHER JOE

42 **MONDAY**
PLUS GUESTS

43 **TUESDAY**
PIGMENT VEHICLE

44 **WEDNESDAY**
CELESTIAL MAGENTA

45 **THURSDAY**
PLUS GUESTS

46 **FRIDAY**
HOUNDS OF BUSKERVILLE

47 **SATURDAY**
SPEEDBORE

48 **SUNDAY**
BADDELFISH

49 **MONDAY**
PHAT TUESDAYS

50 **TUESDAY**
WEDNESDAYS \$1.49 DAVE

Under Review

ALBUMS • ZINES • RECORDED MEDIA



APOCALYPTICA

Inquisition Symphony (Mercury)

Apocalyptic is four classically trained cello players from Finland who play heavy metal with their fine instruments. I'm not going to judge whether or not that is a good thing or a bad thing. I like it, but then again, I'm from Langley.

Paul Kunderewich

BETHANY CURVE

Gold (Unit Circle Rekids)

The ultra-minimalist case and inlay should not dissuade people from at least listening to this album. I put it on while studying and not once was I roused from my comatose state induced by the onslaught of mid-tempo. I was, in fact, lulled deeper into the coma by the album. It's like **Red House Painters** (with half the talent) meets a chanting, gothic '80s, high-art band. With all the modern technology they use, they still sound like it came out off the 4AD label in the mid-'80s (even though they do play around with lots of ambient, computer-generated sounds in the latter half).

That said, I liked it. Mind numbing, unobtrusive albums are great for mid-term studying.

Anthony Schrag

BUCKMINSTER FUZEBOARD

How to Make CD 60 BR24 in Under an Hour (Slabco)

[In case you can't tell, the following is a positive review.] If you've ever wanted to hear what a "concept" CD would sound like with all the core "concept" material removed, this may be your lucky day. The 19 tracks on this disc seem to be conspicuously lacking in conceptual continuity, but are unified by having a certain similarity of sound. The beats, samples and effects may refer to a specific genre, but I'm not sure what that genre is. Whatever it is, it is really echoey, has a relaxed-but-steady beat, uses more continuous than segmented forms, and doesn't seem to be lyric-driven.

So I guess it comes down to a few basic questions...

Q: Is it "danceable"?

A: Yes. But it won't compel you to shake your groove thing. Q: Can I sing along with it?

A: Sure... you, your toddler, and Stephen Hawking.

Q: Does it qualify as "inspirational"?

A: Absolutely. You'll likely want to make your own CD, now that you see how unimportant it is to have some kind of "point" that can be "made" in this way. This CD is more than just cryptic. This CD is more than Dada. This CD is crypto-Dada.

If you'll buy that, you'll buy this CD.

Joshua C. Broyles

CHOKE

Needless to Say (Smallman)

This CD shows the early stages of a poppy punk band. I love Shawn Montreil's vocals, the perfect blend of whine and scream. The band has great guitar riffs and amazing drums. There seems to be a bit of a cohesion problem, however. Despite having all the key elements of a great band, they haven't quite got it all together. I'm not sure exactly what is missing, but I hope that they find it because I have a feeling these guys are capable of music that will make

them a force to be reckoned with in the punk world.

c.v.

THE CLIFFORD GILBERTO RHYTHM COMBINATION

I Was Young and I Needed the Money (Ninja Tune)

<Press play> I Was Young and I Needed the Money for Slippery's First and Samba Lesson. It was the Earth vs. Me. My mission was to Deliver the Weird to a Different Forest in a Kula World.

I was beginning to feel restless so I took several Giant Jumps and landed in a Soul Bath where there were Concrete Cats all around. "Ridiculous," I thought. Actually, what I was secretly thinking was that I Wish I Was A Motown Star so that I could rely on Mrs. Looney's Las and Embroidery.

All the while, The Clifford Gilberto Rhythm Combination was kickin' Brasilis Freestyle on my ghetto basses; 14 Junk Classics on constant rotation...

#

ANI DIFRANCO

Up Up Up Up Up Up (Righteous Babe)

I really wish I liked this album more. Don't get me wrong - this disc isn't that bad, it's just that I don't find it all that interesting. So far I've listened to it three or four times, and there really aren't many songs that keep me coming back more. Whereas most of her other albums are full of super-guitar guitar work and interesting melodies, this disc is chock full of really boring, dragging tunes that just linger on. Even Ani's usually strong lyrics seem a little less clever this time around. For every really exciting track on Up Up Up Up, there's another two that leave you wondering what the hell is going on. On the positive side, the few songs that do work are absolutely beautiful. The use of banjo and organ on a number of tracks is pretty cool, too. Who knows, maybe this is one of those discs that takes a while to grow on you, but for now I'm feeling kinda disappointed.

Gee Dick

GROOVERIDER

Mysteries of Funk (Higher Ground/Sony UK)

You know those albums that you pick up, listen to once and then never leave your CD rack again? Well that was pretty much my first impression of *Mysteries of Funk*. Since I did have to review it, however, I decided to give it another chance. I figured if it could pass the THC test then it might have some merit after all. Good thing I did. In a more relaxed state of mind, I found *Mysteries* to have much more appeal.

While the title is misleading (there's really not much funk in here), the album fuses several diverse musical styles quite effectively. *Grooverider's* drum 'n' bass styles are often closer to the experimental rhythms of *Braxton* or late *Coltrane* recordings than, say, *Parliament*

or any of the funk gods; however, there is a definite groove coasting through the entire album, making it danceable as well as interesting chill-out listening. For me, the highlights are the epic "Time and Space" and "Imagination (1, 2, & 3)", which features haunting vocals by *Roya Arab* over a downtempo beat reminiscent of *Tracey Thorn's* work with *Massive Attack* on "Protection." This album certainly has its darker moments, too. "560 Degrees" has a sinister apocalyptic undertone to its driving beat that will appeal to the nihilist in each of us. Finally, *Trak's* songs will love the interspersed samples of all your favourite Next Generation heroes (and heroines), particularly on "Cybernetic Jazz" and "Starbase 23", a roller coaster ride which can't make up its mind whether to be ambient or in your face (kinda like the rest of the album).

Mysteries of Funk is kinda like cheese mold: what you see at first is only a small fraction of what's hidden underneath, but you may not like what you find—and then again, blue cheese is pretty popular.

J.M.

LOCAL H

Pack up the Cats (Island)

What strikes my interest in *Local H* is the fact that there are only TWO guys in the group. Joe Daniels (drums) and Scott Lucas (other stuff) seem to bring forth heavy distortion rock in tracks like "All-Right" and "Chal" Said the King." The first time I listened to these tracks, I couldn't help but notice how lame most of the lyrics were, but then again, they are moaning songs. A cool one is "Hi the Skids or How I Learned to Stop Worrying And Love The Rock" — this is catchy enough to be a potential single, with lyrics like "I'm in love with rock and roll." Scott's vocals in "What Can I Tell You?" (among other songs) reminded me of Kurt Cobain — perhaps it's Scott's hoarseness combined with simple vocal lines that triggered these grunge memories.

Local H proves they're capable of writing more melodic music in songs like "Fine and Good" and "She Hates My Job." A short yet seemingly well-thought-out instrumental piece is "Stoney," which directly leads into "Laminated Man" — a mildly heavy rock song that actually features a bit of keyboard.

While maintaining the rock feel of the first release, *Pack Up the Cats* explores new sounds with songs like "Lucky" and its counterpart at the end, "Lucky Times." It's definitely worth checking out if you've never been fortunate enough to experience *Local H*.

Jerome Yang

MOJAVE 3

Out of Tune (4AD)

This is the second album by

Mojave 3, a new project by Slowdive's principle members. From the inlay, the band has obviously spent some time down in Texas and this seems to have influenced much of the play on this record. The album lies somewhere between British pop and American folk. From start to finish, the album is a gentle ride through simple but beautifully crafted pop songs. Acoustic guitar flavours all songs with guest appearances by B.J. Cole's pedal steel on two tracks. One of many promising groups on the 4AD label, Mojave 3's appeal has the potential to be much wider than their present audience and is perfect for anyone looking for a mellow album to be able to play all the way through.

Cody Beales

CAROLYN NEAPOLE

The Letting Go (Independent)

Carolyn Neapole is a premiere vocalist who is bound to make waves, both on this side of the Georgia Strait, as well as on her stomping grounds of Vancouver Island. Neapole, who calls Victoria home, has been creating a lot of buzz over there since she won a spot on the local mainstream station-sponsored new-album compilation, *Rocktoria*, a couple of years ago.

She was known previously as a strong solo performer, but when Neapole won *Rocktoria*, she gathered some fine local players to create a strong musical backup to that powerful voice of hers. That voice tends to overshadow the band on many tracks of *The Letting Go*, but that is not such a bad thing when you are dealing with a talented vocalist such as her.

Neapole wears her influence, ranging from folk to rock, on her sleeve. Her vocals sound like a dead ringer for ex-TOO **Maniacs** vocalist **Natalie Merchant**, on tracks like "Armature," "Anything," and "Empty." But you can't fault a musician for making the odd tip of a hat, especially if it is done in all sincerity.

The strength of this album makes now as good a time as any for *Carolyn Neapole* to make it in this bag. I, for one, look forward to hearing her music in a coffee house near us.

Mike Chilton

PORTSHEAD

Instant and my live (Go Beat/London)

Nothing really new here. I'm sure you are familiar with this group, as they are quite accessible. This album, a live concert recording, contains songs from their two previous albums. The recording quality is remarkably good for a live show, so good in fact, that it sounds like a studio album. I imagine a large amount of overdubbing was done. The major difference with this album is that it was done with an orchestra backing the band.

The result is a much more organic sounding **Portshead**.

JACK TRIPPER

look for their new self-titled debut available now in finer record stores

unplugged
thursday march 25
ubc campus

w. MYSTERY MACHINE
and threesixty
saturday march 27
ubc pit pub

Tonic records

This does sound better, in my opinion, but if you already have the two previous albums there are some questions to ask yourself before you purchase. Are you a dedicated fan? Do you have \$20 to squander? If you are new to the game, however, this is a good starting point, and a worthwhile investment.

joy d

REO SPEEDEALER REO Speedealer

(Royalty)
This CD starts promisingly but falls apart. The first track has a rough punk feel to it and is quite listenable. However, the album soon falls into a huge maelstrom of overly loud guitar and raw, screaming vocals, reminiscent of more than one 1980s speed-metal band. I didn't find this CD particularly enjoyable, but I do think that if these guys cleaned up their sound a little bit, and they do on tracks like "Nothing to Me," they could relay their obvious talent better.

C.V.

SLATER-KINNEY The Hot Rock (Kill Rock Stars)

Slater-Kinney have said in interviews that it was important to them that this album, their third full-length, be an example of their evolution as a band. And I would say that it is, most definitely—I'm just not sure if I like where they're heading.

I've been a longtime fan of this Northwest trio. I've followed them and loved them, from their raw, punk beginnings (and Corin's and Carrie's former projects *Heavens to Betsy* and *Excuse Seventeen*, respectively) through their gradual path to a, successfully polished, more pop album (and I can only guess, a more accessible release to some ears). Despite criticisms that S-K are "selling out," becoming less political, I'd say that *The Hot Rock* shows them to be more adventurous than ever. With their increasing musical proficiency comes a more diverse package of songs. The sounds here aren't immediately catchy, but it isn't such a bad thing to actually have to carefully listen to accept and enjoy the dissonance that always up on the poppiest of songs ("Don't Talk Like").

Ms. Carrie Kinney takes a larger role in songwriting on this one, and uses her voice as a softer, more melodic tool. She's written the pop ballads, contrasting with Corin's ever-strong anthems. Unfortunately, Carrie's songs are hit and miss. The title track, which is surprisingly melow and pretty, and "The Size of Our Love" are fantastic, while "Burn," "Don't Freeze" is not. Corin, however, continues to write powerful anthems, always personally and politically relevant.

This is an inconsistent release from some of the best musicians around. I give this indie universe's best rock guitar goodness, most compelling and pas-

sionate voice, and energetic and smart drummer can write some mediocre songs.

Mya Lowe

SLY & ROBBIE

Strip to the Bone by Howie B (Palm Pictures)

Howie B's recent collaborations with *U2* on Pop and with the *Jazz Passengers* raised his profile somewhat to those unfamiliar with his work. Nevertheless, he is a busy a man and his latest project, a remixing of *Sly & Robbie*, is an interesting convergence of reggae, electronic, and the various wonders of 21st century studio technology. The 12 instrumental tracks on this recording all have a mix of live instrumentation as well. The album's title is, in fact, somewhat misleading, as the album has an abundance of instrumentation and

ZORA NEALE HURSTON, HARLEM RENAISSANCE WRITER

Wait 'til I light up my coalpot and I'll tell you about this Zigaboo called Jelly. Well, all right now. He was a seaskin brown and papa-tre-top tall. Skinny in the hips and solid built for speed. He was born with this rough-dried hair, but when he laid on the grease and pressed it down overnight with his stocking-cap, it looked just like that righteous moss, and had so

many waves you got sea-sick from



looking. Solid man, solid!

His Mama named him Marvel, but after a month on Lenox Avenue, he changed all that to Jelly. How come? Well, he put it in the street that when it came to filling that long-fell need, sugar-curing the ladies' feelings, he was in a class by himself and nobody knew his name, so he had to tell 'em.

"It must be jelly, 'cause jam don't shake."

(excerpt from "Story in Harlem Slang," 1925)

In celebration of international women's day...

doesn't cleanly fit into the category of drum 'n' bass. Highlight tracks include "Superthruster," "Ballistic Squeeze," and "Zen Concrete."

Cody Beales

THRUSH HERMIT

Clayton Park (Sonic Unyon)

Back from the major labels with a vengeance, *Thrush Hermit* returns to their roots with 11 tracks of DIY goodness. Listening to Clayton Park sort of reminds me of some of Sloan's older stuff—catchy, quirky lyrics mixed in with sloppy yet impassioned guitar work, all presented to the listener with a wink and a nod. You can sense the fun the band had recording these songs and it's infectious. This is indie rock done right.

Billy Talent

VON ZIPPER

Bad Generation (Estrus)

Hold on to your helmets, kids, cuz these cantankerous Calgarians have just unleashed a firestorm of punk 'n' roll fury that's sure to have ya hunkin' 'til the smoke clears an' you're ready to hit your head high in the rock 'n' roll victory. Armed with heaps of *Mummies* records, the pack's punk attitude and generous amounts of fun, the *Von Zipper*s will shell-shock you. Their shotgun drums and power-packed organ can be heard on "Spit and Polish" and "Skip to My Mary J" and combine with the ground level guitar and bass assaults of "Kill that guy" and "Twist off." Don't forget when the fightin's finished to grab the grolsch and do the squarehead pomp to "Y. Blows" and "Flintstone Shrink."

More fun that you can shake a beerstein at. Wait are ya waitin' for? To the rekkid shop—schnell!

Bryce Dunn

VARIOUS ARTISTS The Anti-Checking in with the World (Cold Front)

Not a bad collection of bands and songs. In any compilation, it has its painful moments, but let's not dwell on those. I know I'd rather not relive them. The star of this album is definitely *Betty's Love Child*. Punk rock love songs are always special and this one is no exception. Runner up is *Curbside*, with a bizarre tale of suffering at the hands of the *Curbside*. Other standouts include *The Force*, *Good Fella*, *Krupted Peasant Farmers*, and *Limp*, who, by the way, are amazing live.

AK

SOUNDTRACK Hard Core Logo (Velvet/Reel)

It looks like fan pressure, combined with the "industry's" need to make an extra buck, which finally forces the release of *Hard Core Logo*'s original soundtrack almost three years after the film first flickered upon the big screen.

If you've seen the film, you've already heard most of this album in its entirety. If you're a "hard core" fan, this is a must-have. Sure, the mock-up "tribute" album which accompanied the film was a good effort as well, but this is

the real thing, baby!

This is *Hard Core Logo*—under their real-life studio-band name, Hugh Dillon and Swamp Baby—committed to disc for the first, and presumably only time. Listening to this album brought back fond and vivid memories of the film. Tunes like "Who the Hell Do You Think You Are?," which the band plays at the Commodore, and afterward, Joe Dick calls the opening band who idolizes them "tags," or their cover of The Dead Boy's "Sonic Reducer," whose intro pounds

along as we, the viewers, track the band's progress on a map of Canada during their reunion tour.

Rounding the album out with classic tracks by *The Ramones* and *Teenage Head* is a wonderful tip of the hat to some of the film's many inspirations. *Chris Spedding*'s live version of "Wild Wild Women" also seems to have found a perfect home here, too. This is an amazingly solid album for "just a soundtrack."

Mike Chilton

KAZU MAKINO, SINGER/GUITARIST OF BLONDE RED- HEAD



MARCH LISTINGS

MONDAY, MARCH 1
FUN LOVIN' CRIMINALS
WITH GUESTS
WEDNESDAY, MARCH 3
SFU FILM PARTY
THURSDAY, MARCH 4
HELMS DEEP
60 CYCLE BUZZ
EXIT THIS SIDE
FRIDAY, MARCH 5
THE REAL MACKENZIES
DRUGSTORE
SATURDAY, MARCH 6
UNDERWATER SUNSHINE
MOSSY LEDGE
SPITTING ADAM
WEDNESDAY, MARCH 10
GRAVEL
SIR HEDGEHOG
DIXIE CRASH FEST
THURSDAY, MARCH 11
FUEL
MAYFIELD FOUR
FRIDAY, MARCH 12
GUMMER
FELL
NEW BIG SHOES
SATURDAY, MARCH 13
BATMAN PRESENTS
WEDNESDAY, MARCH 17
BRAID
BY A THREAD
ALL STATE CHAMPION
THURSDAY, MARCH 18
SPACE KID
WITH GUESTS
FRIDAY, MARCH 19
ARTURO
PAN
DJ PHILTH
SATURDAY, MARCH 20
VEAL
SATSUMA
JESSE'S GIRL
SUNDAY, MARCH 21
BUCK-O-NINE
HOMEGROWN
RIVER FENIX
WEDNESDAY, MARCH 24
THE LIARS
WITH GUESTS
THURSDAY, MARCH 25
TORTURE KING
FRIDAY, MARCH 26
JUNGLE
DESTROYER
THE BEANS
I AM SPOONBENDER
SATURDAY, MARCH 27
ASIAN DUB FOUNDATION
WITH GUESTS

THE *P*ENDULUM RESTAURANT & LICENSED PATIO



**STOP BY
FOR LUNCH, DINNER,
DESSERT, OR SOMETHING
COLD TO DRINK.**

**GREAT BREAKFASTS SERVED
UNTIL 11 AM EVERYDAY**

**A WIDE VARIETY OF VEGETARIAN ENTREES
Coming Soon...Sushi!!!**

**OPEN 7 am TO 7 pm
MONDAY TO FRIDAY
OPEN 9 am TO 5 pm
SATURDAY / SUNDAY**

UBC - THE STUDENT UNION BUILDING - 6138 SUB BLVD.

Columbia HOTEL

March 2 - Fast Freddie • Polo Convoy • Lost in a Box

March 3 - Abduction • Nervous Steven • Bottom Feeder

March 5 - Jungle • Vim Fuego • Noxema Girls

March 6 - Pete Bastard • ManEaters • AIDS

March 10 - Liars • Bossanova • Space Kid

March 11 - Creators

March 12 - Drexel's Eye • Gomers • Side 67 • Bionic 6

March 13 - Cosmic Heros • Shine • Custard's Last
Bandstand • Wideye

March 16 - Shund evl • Plus Special Guests

March 18 - Gladys Patches • Electrolyte

March 19 - Breed • Cereal Porn • 60 Cycle Buzz

March 20 - Felchers • Kentucky Fried Children
• Hell Caminos

March 24 - Reggie • OffDay • Smoked Oysters

March 26 - Lid • Sweat Hogs • Mudslinger

303 COLUMBIA STREET • VANCOUVER

FOR BOOKING INFO CALL CANDY (ALL TYPES OF MUSIC)

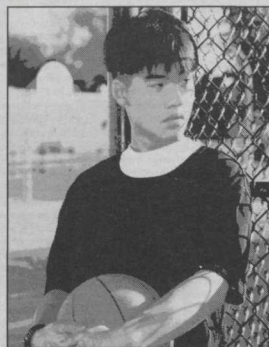
683-3757

HEY THERE!

WANNA WORK FOR CITR?

CITR is looking for an interim **Station Manager**. This is a temporary, full-time position which runs from April 12 until November 26 1999. Knowledge of and experience with campus radio administration and issues is mandatory. Duties include management of day-to-day operations and volunteer recruitment. Contact Linda at 822-1242 for more information. Deadline for applications is March 15th.

COME JOIN OUR HAPPY FAMILY!



**Life is a
game -
Isn't it?**

Volunteers needed.

Are you an outgoing, spontaneous man or woman over the age of 19 with a never-say-die attitude and a good sense of humour?

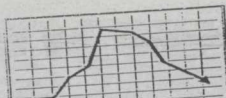
We are a non-profit society that helps young offenders and children ages 8 to 18 who are at risk of getting in trouble.

HELP!

PLEA
Programs for Youth
708-2606



CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

mar 99 long vinyl

1	destroyer	city of daughters	triple crown
2	the molistics	manufacturing hokum	king hokum
3	gob	how far shallow takes you	fearless
4	built to spill	keep it like a secret	warner
5	the deadcats	millions of deadcats	flying saucer
6	plastikman	artifacts (bc)	minus
7	gaze	shake the pounce	k
8	the bonaduces	the democracy of sleep	endearing
9	goatsped you black...	slow riot ep	kranky
10	mumia abu-jamal	all things censored vol. 1	alternative tent
11	bitter harvest	musical ruse for broken magic	ind.
12	royal grand prix	high performance	wrong
13	skinny puppy	remix dystemper	network
14	knuder & darmeister	the k&d sessions	k7
15	freep	take a deep breath	laconic
16	tippy ogogo	holy crow	circus max
17	sam prekop	s/t	thrill jockey
18	god is my co-pilot	get busy	topper/atavistic
19	the pastels	illuminati	up
20	fryerick	soft favourites of...	independent
21	cat power	moon pix	matador
22	strawberry	brokeheart audio	no
23	run chico run	mélée	independent
24	stereolab	aluminum tubes	drag city
25	impala	r&b favorites	estrus
26	coldcut	let us replay	ninja tune
27	the hellcopters	superstrophy to the max	man's ruin
28	the von zippers	vow 'em down at frantz's	au go go
29	refused	the shape of punk to come	burning heart
30	the slackers	the question	hellcat
31	jim carroll	pools of mercury	mercury
32	the volcanos	finish line fever	estrus
33	the rondellas	fiction romance fast...	smells like
34	a tribe called quest	the love movement	zomba
35	smog	knock knock	drag city

mar 99 short vinyl

1	the windowpanes	lost friend	get hip
2	the kassos	it would be my pleasure ...	vendor
3	junior varsity	juvenile	remedial
4	longatocking	will you stay?	k
5	make-up/lung leg	split	southern
6	bangs	maggie the cat	ten-in-one
7	rondelles	dub narcotic disco plate	k
8	disgustees	nothing personal	longshot
9	the parcels	s/t	brentwood estates
10	the henchmen	my catalina	front porch
11	various artists	self-portrait	permafrost
12	marine research	s/t	k
13	wallie	you're lucky i'm skinny	parasol
14	n. cessa/whiskeytown	split	bloodshot
15	frigg a-gogo	frigg-o-licious!	360 twist!
16	silver scooter	tributes to the phone calls	peek-a-boo
17	magnetic fields	i don't believe you	merge
18	tricky woo	bittersweet	sonic unyon
19	archer prewitz	s/t	motorcoat
20	seagull screaming...	it's brand new	detector

mar 99 indie home jobs

1	radio berlin	receiver's end
2	full sketch	sketchsize
3	team strike force	lager + line
4	clover honey	three four
5	mono pilot	come see come saw
6	transvestimentals	incidental transvestimental song
7	fridge art tiara	unfilled
8	dixie's death pool	she rides a bike with an engine
9	thrillseekers	ghost
10	kinnie starr	bk lounge
11	dreamy angel	laundromat queen
12	the colorifics	747 (now i see heaven)
13	bishop of battle	coldward & stormward
14	hell caminos	ex-girlfriends
15	sophistos	military surf magic
16	tampax twin	swamp foam
17	the leeches	donkey kong
18	all purpose	not fuckin' fair
19	capt. cook	i'm glad for you
20	kirby grips	mod boy

MERRIL NISKER, TORONTO PERSONALITY & MUSICIAN



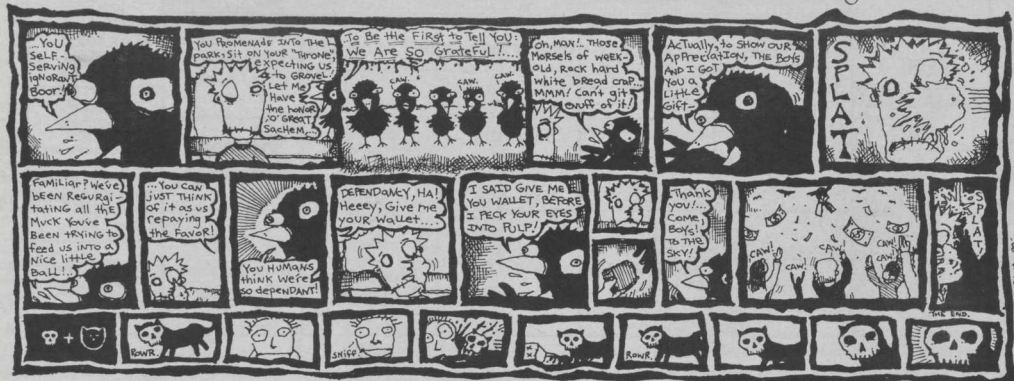
what we listened to ...

1	the pastels	illuminati
2	songs: ohia	axcess and ace
3	gardener	new dawning time
4	blondie	no exit
5	various	pop romanticque
6	smog	forgotten foundation
7	coldcut	hex static
8	habib loite & bamada	maya
9	murder city wrecks	murder city wrecks
10	various	yo yo a gogo

Good Tasty Comics

<jdasilva@ciad.bc.ca>

by Jason Da Silva



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Fans open.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowshit caught in your boots country.

WIRELESS alt. 5:00-5:00PM

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender

identities.

HELLO INDIA 8:00-9:00PM

GEETANALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Guawwalis, folk songs, etc.

THE SHOW 10:00PM-1:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's

THE CHILL-OUT ROOM 1:00-4:00AM DJ Clutch spins hip-hop...DJ Decker spins techno. So chill out with us. Have a nice day.

WONDAYS

BLUEGRASS FOR BREAKFAST 6:00-8:00AM

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a sonorous blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

BLUE MONDAY alt. 11:00AM-1:00PM Vancouver's only independent electronic-retro-goth program. Music to schtomp to, hosted by Coran.

THE ETHER TABLE alt. 11:00AM-1:00PM

SOUPE DU JOUR 1:00-3:00PM Feeling a little French-impaired? Francophone music from around the

globe, songs Céline Dion.

THE MEAT-EATING VEGAN 3:00-6:00PM Vegandevotee is featured dead air, verbal fatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist! — and whatever else appeals to me. Fog and dyke positive.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BIRDWATCHERS 5:00-6:00PM Join the Sports department for their eye on the birds.

POLYFILLER alt. 6:00-7:00PM

MUSIC FOR ROBOTS alt. 6:00-7:00PM Viva la Robotic Revolution. Estrogen-charged robots on Planet Noiz.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-soon Gavin Walker. Features of 11:30pm Gavin Walker. Features of 11:30pm Gavin Walker.

March 1: The Pepper-Knapper Quintet, baritone saxophone great Pepper Adams and trombone giant Jimmy Knapper.

March 8: Canadian tenor/soprano saxophonist/composer Brian Borley

on his only recording under this name.

March 15: Jamaican-born alto saxophonist/composer Jon Hammett

March 22: Workins at Large, on all-star date led by the late great bassist Doug Watkins.

March 29: Pianist/theorist/composer George Russell with his sextet At the Five Spot.

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank fucking Christ.

TUESDAYS

THE MORNING AFTER SHOW 6:00-8:00AM

THE CLASSICAL SHOW 8:00-9:30AM Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio can focus for the masses.

THIRD TIMES THE CHARM 9:30-11:30AM Tired wash-rack, sleazy surf and pulsating punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when Kung-Fu is used for evil with drunken list Bryce. Killspall!!!

TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM Tales of puppy love gone awry, and of baby dolls crossing the street, all backed up by a sad soundtrack of various indie-rock bands for your own enjoyment and education. Cry in your beer, please.

ECHOES FROM THE SUGAR CUBE FACTORY 1:00-2:00PM

JO AVALON PRESENTS 2:00-3:30PM Swing, baby.

THE SLIPPERY SLOT alt. 3:30-5:00PM

SOUND THAT FITS alt. 3:30-5:00PM

BBC WORLDNEWS SERVICE 5:00-5:30PM

RADIO ACTIVE 5:30-6:00PM Activism, issues and fucking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989. <http://flexyourhead.vancouverhardcore.com/>

SAREGAMA 8:00-9:00PM Featuring traditional (classical, light and folk) and contemporary South-Indian music.

LA BOMBA 9:00-10:00PM La Bomba (the bomb) explodes with the best salsa and merengue, with your

SUN MON TUE WED THU FRI SAT

6	reggae linkup	Bluegrass for Breakfast	The Morning After Show	BBC	Radio Ellinikathiko	caught in the red	Get to the Chorus
7	are you serious? music	Breakfast with the Browns	The Classical Show	suburban jungle	Reel Music	One LOVE	THE SATURDAY EDGE
8			third time's the charm	Spike's Musical Pins and Needles			
9					Fillbuster/stand and be canted	Ska-t's Scenic Drive	
10		Blue Monday/ the ether table	Tragic Animal Stories	BOTH SIDES	CANADIAN LUNCH		alam mazeka
11				love sucks	STEVE AND MIKE	THESE ARE THE BREAKS	POWER CHORD
12	ROCKERS SHOW	Soupe du jour	echoes from the sugar cube factory		Onomatopoeia	Little Twin Stars	
1			J.D.AVALON PRESENTS	Audio Sprocket			Lucky Scratch
2	WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	SLIPPERY SLOT/ SOUND THAT FITCH	motor dAddy	Bombshell/ rhymes and reasons	NARDWHAUL NOIZ	
3		evil vs. good					hearsay
4	LIPLOSS AND CHAKETTES	Birdwatchers	BBC Worldnews	BBC Headlines	Culture Crap	NOOZE	
5		polyfiller/ music for robots	Radio Active	Rachel's Song	Shape Up/Reels to Reel	ARTS	
6	QUEER FM	flex your head	solid state	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA	
7	Hello India	hip hop havoc	and sometimes why/ mary tyler moore show				synaptic sandwich
8	GeeTaNaLi		SAREGAMA	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	home base	live at the hi-hat
9	THE STW (hiphop)	THE JAZZ SHOW	LA BOMBA	str8 outta jallundar	COCKED AND READY/ NOCTURNAL EMISSIONS		pipe dreams
10			Venus Flytrap/ witchdoctor highball				
11		VENGEANCE IS MINE!	AURAL TENTACLES	Hans Kloss' Misery Hour	Plutonian Nights	LIAP SINK/ DEAD AIR	Soul Tree/ Earwax
12	The Chill-Out Room						

pop! DJ Poplicious.
WITCHDOCTOR HIGHBALL alt.
10:00PM-12:00AM Noise,
 ambient, electronic, hip hop, free
 jazz, Christian better living LPs, the
 occasional ometer radio play,
 whatever.

VENUS FLITRAPI'S LOVE DEN alt.
10:00PM-12:00AM Join Greg in
 the love den for a cocktail. We'll
 hear retro stuff, groovy jazz, and
 thicker stuff too. See you there... and
 bring some ice.

**AURAL TENTACLES 12:00AM-VERY
 LATE** Warning: This show is moody
 and unpredictable. It encourages
 insomnia and may prove to be haz-
 ardous to your health. Listener
 discretion is advised. Ambient, ethnic,
 funk, pop, dance, punk, electronic,
 synth, blues, and unusual rock.

WEDNESDAYS
SUBURBAN JUNGLE 7:00-9:00AM
 A perfect blend of the sublime and
 absurd, with your refined and exotic
 hosts Jack Velvet and Carmen Ghia.
**SPIKE'S MUSICAL PINS AND
 NEEDLES 9:00AM-10:00AM**
 Spike spins Canadian tunes
 accompanied by spotlights on local
 artists. Weekly "Vintage Vancouver"
 segment takes a look back at this
 city's musical past.

BOTH SIDES 10:00AM-12:00PM
 Jose Luis discusses free trade and
 other issues in the Americas.
LOVE SHES 12:00-2:00PM Music
 at work. [Cut up mixed genres —
 electric, electric included but not
 mandatory].

AUDIO SPROCKET 2:00-3:00PM
MOTORDADDY 3:00-5:00PM "eat,
 sleep, ride, listen to Motordaddy,
 repeat."
BBCWORLDSERVICE 5:00-5:30PM
RACHEL'S SONG 5:16-6:00PM Info
 on health and the environment. From
 recycling and conservation projects to
 diet, health, and consumption and
 sustainability in the urban context.

SOLID STATE 6:00-7:30PM
 Featuring the latest in techno, trance,
 acid and progressive house.
 Spotlights on local artists, ticket
 giveaways, & live performances.
 Hosted by Mr.Pink.

**AND SOMETIMES WHY alt. 7:30-
 9:00PM** sleazy, kinetic, low, sushi
 ... these are a few of our love-of-it
 things. Lo la!

MARY TYLER MOORE SHOW alt.
7:30-9:00PM Girl music of all
 shapes and sizes.

FOUKOASIS 9:00-10:30PM Featuring
 the latest local and international
 releases in folk/roots/world music,
 phone interviews, in-studio guests and
 more. Requests always welcomed!
STRAIGHT OUTTA JALLUNDHAR
10:30PM-12:00AM LeDi Jindwa
 and Bindwa immerse you in radioc-
 astive bhutrai "Chakhi de phutay."
 Listen to all our favourite Punjabi tunes
 — remixes and originals.

**HANSKLOSS' MISERY HOUR 12:00-
 4:00AM** Mix of most depressing,
 unheard and unstable melodies,
 tunes and voices.

THURSDAYS
**RADIO ELLINIKATHIKO 6:30-8:30
 AM** Wake up to the sounds of Greece
 with Elena and Niko.

REEL MUSIC 8:30-10:00AM
 Soundtracks and classical.
FILIBUSTER alt. 10:00-11:30AM
 Part accordion-fingered musical
 meanderings, part experimental
 weirdness, with a little ball hit blood
 thrown in for good measure.

**STAND AND BE CUNTED alt. 10:00-
 11:30AM** DJ Hancunt urges women
 to get down with their cunts while
 listening to women in jazz, funk, rap,
 soul, worldbeat, disco and beyond.

**CANADIAN LUNCH 11:30AM-
 1:00PM** From Tofino to Gander, Baffin
 Island to Portage La Prairie. The all-
 Canadian soundtrack for your midday
 snack!

STEVE & MIKE 1:00-2:00PM Crashing
 the boys' club in the pit. Hard and fast,
 heavy and slow. Listen to it, baby.
 (hardcore).

ONOMATOPEOIA 2:00-3:00PM
 Comix comix comix comix comix
 yah and some music. With Robin and
 Julie.

BOMBHELL alt. 3:00-5:00PM
**RHYMES AND REASONS alt. 3:00-
 5:00PM**

CULTURE CRAP 5:00-5:30PM
SHAPE UP alt. 5:30-6:00PM
REELS TO REEL alt. 5:30-6:00PM
 Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No
 Bikenstocks, nothing politically cor-
 rupt. We don't get paid so you're
 damn right we have fun with it. Hosted
 by Chris B.

**ON AIR WITH GREASED HAIR 7:30-
 9:00PM** Roots of rock & roll.
LIVE FROM THUNDERBIRD RADIO
HELL 9:00-11:00PM Local muzak
 from 9. Live bands from 10-11.

**COCKED AND READY alt. 11:00PM-
 1:00AM**

NOCTURNAL EMISSIONS alt.
11:00PM-1:00AM Music-lovin'
 and nose-makin', a sonic cocktail for
 your conscious mind. DJ Stryker,
 the Poster Child of God, is your guide.
 Night light optional.

**PLUTONIUM NIGHTS 1:00-
 4:00AM** Late night vinyl. Occasional
 skips. Cheers.

FRIDAYS
CAUGHT IN THE RED 6:30-8:30AM
 Trawling the trash heap of over 50
 years worth of real rock 'n' roll debris.
 Stick out ya' can.

ONE LOVE 8:30-10:00AM Anything
 and everything from the wonderful
 world of music, as long as harmonies
 can be sung, and the melodies be
 heard.

**SKA-T'S SCENE-K! DRIVE! 10:00AM-
 12:00PM** ska, baby.

**THESE ARE THE BREAKS 12:00-
 2:00PM** DJ Spice brings you a
 flipped up, freaked out, full-on,
 funkified, sample heavy beat-in trip,
 focusing on anything with breakbeats.
 Versatile at any style.

LITTLE TWIN STARS 2:00-3:00PM
 Underground, experimental, indie and
 women. Jacuzzi's space rock at its finest.

**NARDWUAR THE HUMAN SERVI-
 ETTTE PRESENTS ... 3:30-4:00PM**
NOIZ 4:00-5:00PM selfitled.

BBC WORLDSERVICE 5:00-5:30PM
**FAR EAST SIDE SOUNDS alt. 6:00-
 9:00PM**

**AFRICAN RHYTHMS alt. 6:00-
 9:00PM** David "Love" Jones brings
 you the best new and old jazz, soul,

Latin, samba, bossa & African music
 from around the world.
HOMEBASS 9:00PM-12:00AM
 Hosted by DJ Noah: techno, but also
 some trance, acid, tribal, etc. Guest
 DJ's, interviews, retrospectives,
 giveaways, and more.

LIMP SINK alt. 12:00-6:00AM
 Rant, phone-in and kiss your mother
 with the guests.
DEAD AIR alt. 12:00AM-VERY LATE
 Exceptionally interesting girl talk.

SATURDAYS
**GET TO THE CHORUS alt. 6:00-
 8:00AM**

**THE SATURDAY EDGE 8:00AM-
 12:00PM** Studio guests, new
 releases, British comedy sketches, folk
 music calendar, and ticket giveaways.
 8-9AM: African/World roots. 9AM-
 12PM: Celtic music and performance.

ALAM MAZEKA 12:00-1:00PM
 Arabic music.

POWERCHORD 1:00-3:00PM
 Vancouver's only true metal show;
 local demo tapes, imports and other
 rarities. Gerald Rathehead and Metal
 Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM
 From backwards dials low-down
 slide to urban harp honks, crooners
 and turnsters in the blue degree.
 Blues and blues roots with your hosts
 Anna and AJ.

**RADIO FREE AMERICA 6:00-
 8:00PM** Join host Dave Emory and
 colleague Pip Tuck for some extraordi-
 nary political research guaranteed to
 make you think. Originally broadcast
 on KFC [Los Altos, Cal].

LIVE! AT THE HI-HATTI alt.
10:00PM-1:00AM "Sho" 'nuff
 bumpin'! - Popular Music. Phone,
 write or call for reservations. Dance.
 Admission \$6.00.

PIPEDEREAMS alt. 10:00-1:00AM
SOUL TREE alt. 1:00-4:30AM From
 doo-wop to hip hop, from the electric
 to the eclectic, host Michael Ingram
 goes beyond the call of gospel and
 takes soul music to the nth degree.

EARWAX alt. 1:00-4:30AM Soul
 terrorism cut thru raw rhythms/as
 punk rock dissects Detroit
 minimalism/Da truth will be found
 bound in sounds/locked in my ears
 like Enxawx. Word. - Guy Smiley
REGGAE LINKUP 4:30-8:30AM
 with Sister B.

WHOW	
Arts	Richelle Roe
Board	Harry Hertscheg
Business	Katrina McGee
Current	Sarah Efton
Demos	Katrina McGee
Engineers	Richard Anderson
Entertainment	Clinton Ma
Mobile	Andrew Orchard
Music	Julie Colero
President	Tobias Van Veen
Productive	Shane Vander Meer
Program	Arndtor Anna Fritz
Promotions	Alia Husey
Record Librarian	Alison Gale
Secretary	Christina Min
Sports	Mike Chow
Station Manager	Linda Scholten
Vice President	Jerome Yang

citr 101.9FM presents

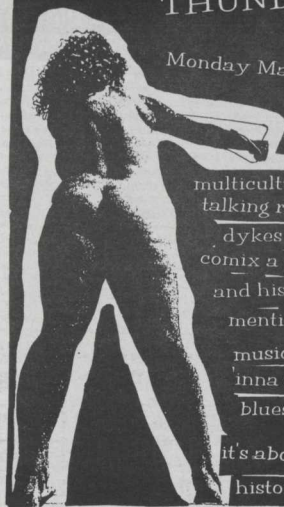
THUNDERGRRRL RADIO

Monday March 8 1999

all day all night

women on the mic

multicultural messages and
 talking race, gender and class
 dykes bykes and trykes
 comix a gogo literary links!
 and historical hijinx not to
 mention the sporting life
 musical musings of women
 inna all styles hiphop punk
 blues worldbeat noiz
 electronica classical
 it's about women making
 history and creating culture



The Ether Table.

As if Monday mornings weren't
 depressing enough ...

alt. Mondays 11 am-1 pm



Datebook



WHAT'S HAPPENING IN MARCH

FRI 126 CITR PRESENTS ROCK FOR CHOICE: HOLLY MCNARLAND, PURE, 30 HELENS, TODD KERNS, KATARI TAIKO, SINGLESBY @Vancouver East Cultural Centre, Salsoma, John Ford, Thurston 5, Cade Ray @Brickyard; Brundley, Honey-suckle Seronita @Railway; Tom Cochran @Vogue; Fred Eaglesmith @Brickyard; Sleater-Kinney @RKCNDY (Seattle, ALL-AGES) **FRI 22** Elliott Smith, No. 2 @Starfish; The Smugglers, Maow, Disgustens @Brickyard; Saddlesore, The Golden Rockets feat. Linda McKee, Solarbabs @WISE Mall; Fiesta de Cuba feat. Marlin Ramazzini @Holt Jazz Club; Tom Cochran @Vogue; Arlo Guthrie @Mount Baker (Bellington, WA)

SUN 28 Ensemble Symposium's 1296th Anniversary show @Performance Works; Fugazi, The Ex @DVB (Seattle)

MON MARCH 1 Cadillac Bill & The Creeping Band, The Lounge C @Railway Club

TUES 2 Neil Young (solo and acoustic) @Queen Elizabeth Theatre; Marilyn Manson, Hole, Monster Magnet @PNE

WED 3 SFU Film party @Starfish; Ed Rush, Andy B, Remedy, Micronaut, Hightower @Richard's on Richards; Joel, Elise Rose, Chad MacQuarrie @Sage Refinery; Neil Young (solo and acoustic) @Queen Elizabeth Theatre; Local 808, Pan @Brickyard; Cadillac Bill & The Creeping Band @PNE Pub; Sit & Spin with DJ Hancun @Lotus

THUR 4 Kremlin Bronx, Mi Novia, Full Sketch @Brickyard; Helms Deep, 60 Cyle Buzz, Exit This Side @Starfish; DJ Dimin @Richard's on Richards; Way Out West, Launch @Sonar

FRI 5 Jungle, Vin Fuego, Noxema Girls @Columbia; Real McKenzies, Drugstore @Starfish; Painting Daisies @Railway Club; Collective Soul @Vogue (ALL-AGES); Zastrozzi @Havana Gallery; The Carlets, Cadillac Bill, Subway Thugs @Brickyard

SAT 6 Closed Caption Radio, All State Champion, Radio Berlin @Brickyard; Underwater Sunshine, Mossy Legde, Splitting Adam @Starfish; Zastrozzi @Havana; Painting Daisies @Railway Club; Solarbabs @South Hill Candy Shop; Q @Chameleon, String Cheese Incident @Vogue; Hieroglyphs, DJ B-Mello, Silent Limbs Project, Tilson, Maroon Colony @RKCNDY (Seattle)

SUN 7 Hieroglyphs @Richard's on Richards

TUES 9 Animated Worlds @Blinding Light

WED 10 Jolly Black & Baby Blue Sound Crew, Grande @Sonar; Gravel, Sir Hedgehog, Dixie Crash Fest @Starfish; Brundley, Solarbabs, Thirsty @Brickyard; Sit & Spin with DJ Hancun @Lotus

SUBMISSIONS TO DATEBOOK ARE FREE!

TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE APRIL ISSUE IS MARCH 17TH!

THUR 11 Sno Jam: Gob, 88 Fingers Louie, Chixdiggit!, Satanic Surfers, Planet Smashers, By A Thread @Croatian Cultural Centre (ALL-AGES); Fuel, Second Coming, The Mayfield Four @Starfish; M-Strain, 60 Cyle Hun, Camerstone @Brickyard; Zastrozzi @Havana **FRI 12** Less Than Jake, All, Good Riddance, Limp @Croatian Cultural Centre (ALL-AGES); The Dirmitts, Jerk with a Bomb, Daddy's Hands @Brickyard; Glimmer, Feat, New Big Shoes @Starfish; Zastrozzi @Havana; Brain Chain Freedom @Richard's on Richards; Built to Spill @RKCNDY (Seattle); Neko Case & Her Boyfriends @38 Tavern (Bellington)

SAT 13 Lily Frost CD release party @Gato; Crash CD Release @Chameleon; Batman Presents @Starfish; Volatile @Brickyard; Zastrozzi @Havana; Grit Laskin @Friends Meeting Hall (1090 W. 70 Ave); Benoit Bourque, Gaston Bernard & Simon Lepage @Rogue Folk Club; Semisonic @Richard's on Richards

SUN 14 Sagar Ray, Eureka @Rage

TUES 16 Peripheral Production @Blinding Light

WED 17 Braid, By A Thread, All State Champion @Starfish; St. Patrick's Day party @Brickyard; Sit & Spin with DJ Hancun @Lotus

THUR 18 Hip Hop for Hunger, Shines & F-Roc, Aileen de la Cruz, Cheekmate, etc @Club 212 (212 Carroll St.); Space Kid @Starfish; Art Rock Show: Satina Satsuma, Onyxes, Poultry Manifestation Orchestra @Brickyard; Prairie Oyster @Richard's on Richards

FRI 19 Arturo, Pan, DJ Phlyth @Starfish; Mystery Machine, Klouskins @Brickyard

SAT 20 Out on Screen, Vancouver Queer Film & Video Launch Party @Brickyard; Veal, Satsuma, Jesse's Girl @Starfish; Funk delirious @Chameleon; Caribbean Show and Dance @New Executive Inn (Coquitlam, 405 North Road); Adam Marshall @Sonar

SUN 21 Buck-O-Nine, Homegrown, Riverken @7:30pm & 10pm

WED 24 TJ Bukem, Blame, MC Conrad, Intense, MC DRS, Slipmaster @PNE Pub; The Lion @Starfish; The Vibrator, Removal, Stagnumen @Brickyard; Sit & Spin with DJ Hancun @Lotus

THUR 25 Torture King @Starfish; Helms Deep, Sonic Revival @Brickyard

FRI 26 Lix, Destroyer, The Bears, I Am Spoonbender @Brave New Waves' 15th Anniversary Party @Starfish; Kova Saxophone Quartet @Western Front; Another Joe @Brickyard

SPECIAL EVENTS

SMELLS LIKE FEMALE: WOMEN IN ROCK

February 18 to March 15 at The Brickyard, 315 Carroll St. Celebrate International Women's Day and give a tribute to women, music and art, lovingly staged by the Vancouver Lowbrow Pop Tarts. Nicole Stein, Arlene Kofol and Vicki M. present photos and paintings of women in punk rock, jazz and country.

RALPH ALPHONSO AND VIE DE NUIT

March 18, 8:30 pm, The Blinding Light Cinema. Vancouver's beat king, Ralph Alfonso, and his band provide a live accompaniment to Chris Hooper's film *Vie de Nuit*. The music is jazz, the film is influenced by '50s and '60s Italian and French cinema. Tres cool.

SUBURBAN MOTEL AT THE CULCH

March 24 to 21, 7 and 9 pm, Vancouver East Cultural Centre, 1895 Venables St. Two plays written by George F. Walker: *Adult Entertainment* (Vancouver Playhouse) and *Problem Child* (Green Thumb Theatre) take place in the same, well... grimy motel room.

NEW TALENT: 10 MINUTES MAX

March 29 and 30, 8pm, Firehall Arts Centre, 280 E. Cordova St. The next in the Firehall and Dance Centre's continuing series, featuring seven to ten twelve-minute pieces of new dance talent.

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (stage entrance)
Anderson's Restaurant (Jazz on the Creek)
Anza Club 3 W. 8th (Mount Pleasant)
Art Hotline
Bassix 217 W. Hastings (at Cambie)
Backstage Lounge 1585 Johnston (Granville Island)
Black Sheep Books 2742 W. 4th (at MacDonald)
Blinding Light 36 Powell St.
The Brickyard 315 Carroll St.
Cafe Deux Soleils 2096 Commercial (the Drive)
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)
Caprice Theatre 965 Granville (Granville Mall)
Celebrities 1022 Davie (at Burrard)
Celtic Jazz Cafe 3611 W. Broadway (downtown)
Chameleon Urban Lounge 801 W. Georgia (Downtown)
Chan Centre 6245 Crescent Rd (UBC)
Club Mardi Gras 398 Richards St.
CN Imax Theatre 999 Canada Place
Columbia Hotel 303 Columbia (at Cordova)
Commodore Lanes 838 Granville (Granville Mall)
Cordova Cafe 307 Cordova (Gastown)
Denman Place Cinema 1030 Denman (West End)
Dr. Sun Yat Sen Garden Main Hall 578 Carroll St.
DVB 515 Davie (downtown)
Firehall Arts Centre 80 E. Cordova (at Main)
Food Not Bombs Vancouver
Frederic Wood Theatre (UBC)
Garage Pub 2889 E. Hastings (downtown)
Gastown Theatre 36 Powell (Gastown)
The Gate 1176 Granville (downtown)
The Good Jacket 225 E. Broadway (at Main)
The Grind Gallery 4124 Main (Mt. Pleasant)

488 6219 Hollywood Theatre 3123 W. Broadway (Kitsilano)
484 3777 Hot Jazz Society 2120 Main (Mt. Pleasant)
876 7128 It's A Secret 1221 Granville St. (downtown)
684 2787 Jericho Arts Centre 1600 Discovery (Pt. Grey)
689 7734 Jupiter Cafe & Billiards 1216 (near Demon St.)
687 1354 La Quena 1111 Commercial (the Drive)
732 5087 The Lotus Club 455 Abbott (Gastown)
678 3366 Kitch's 3972 Main
685 3978 Luv-A-Fair 1275 Seymour (downtown)
254 1915 Mars 1320 Richards (downtown)
673 1331 Maximum Blues Pub 1176 Granville (downtown)
683 6059 Medialuna 1926 W. Broadway
689 3719 Minors Pavilion 7191 Granville (Richmond)
728 1959 Moon Base Gallery 221 Carroll St. (Gastown)
669 0806 Noam Restaurant 2724 W. 4th Ave (Kitsilano)
687 5007 Old American Pub 928 Main (downtown)
687 5007 Orpheum Theatre Smith & Seymour (downtown)
682 4629 Pacific Cinematheque 1131 Howe (downtown)
683 3757 Palladium (formerly Graedeland) 1250 Richards (downtown)
681 1531 Paradise 27 Church (New West)
683 5637 Paradise Cinema 919 Granville (Granville Mall)
686 2201 Park Theatre 3440 Cambie (South Vancouver)
662 3207 Piccadilly Pub 630 W. Pender (at Seymour)
682 4388 Pitt Gallery 317 W. Hastings (downtown)
689 0926 Plaza Theatre 881 Granville (Granville Mall)
872 6719 Purple Onion 15 Water St. (Gastown)
822 6278 Queen Elizabeth Theatre Hamilton & Georgia
822 9364 Refills Lounge 1221 Granville (Kitsilano)
684 M&M The Rags 750 Clark Blvd. South (Plaza of Nations)
688 8701 Railway Club 579 Dunsmuir (at Seymour)
872 5665 Richard's On Richards 1036 Richards (downtown)
322 6057 Ridge Cinema 3131 Arbutus (at 16th Ave.)

738 3211 Russian Hall 600 Campbell (Chinatown)
873 4131 Scarth Records 109 W. Cordova (Gastown)
688 7755 Seylann Hall 620 Mountain Hwy (North Van)
224 8007 Shadblow Centre for the Arts 6450 Deer Lake Ave. (Bby)
251 6626 Singles Going Steady 3296 Main (at 17th)
251 6626 Sonar 66 Water (Gastown)
685 7763 Southall China Centre 4198 Main (at 26th)
685 9858 Squish'd Knish 4470 Main (at 29th)
685 3288 The Space 316 Hastings (downtown)
230 MARS Starlight Room 1055 Haven (downtown)
688 8701 Starfish Cinema 935 Denman (West End)
689 0096 Station Street Arts Centre 930 Station (off Main)
683 3312 St. Regis Hotel 602 Dunsmuir (downtown)
488 1333 Stone Temple Cabaret 1082 Granville St. (downtown)
683 2004 Sugar Refinery 1115 Granville (downtown)
681 8915 Theatre E 254 E. Hastings (Chinatown)
988 2473 Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
254 9578 Vancouver E. Cultural Centre 1895 Venables (at Victoria)
876 4165 Vancouver Little Theatre 3102 Main (Mt. Pleasant)
738 7015 Vancouver Press Club 2215 Granville (St. Granville)
222 2235 Varsity Theatre 4375 W. 10th (Point Grey)
872 2999 Vert/Washout 1020 Granville (downtown)
872 8737 Video In Studios 1965 Main (Mt. Pleasant)
669 2289 Virgin Mega Store 788 Burrard (at Robson)
331 7909 Vogue Theatre 918 Granville (Granville Mall)
685 6217 Waterfront Theatre 1405 Anderson (Granville Is.)
876 9343 Western Front 303 E. 8th Ave.
874 4687 Whisp Gallery 209 E. 6th Ave. (at Main)
254 5858 W.S.E. Hall 1882 Adair (the Drive)
732 4128 Women In Print 3566 W. 4th (Kitsilano)
681 9253 Yule Blues Pub 1300 Granville (downtown)
738 3222 Zulu Records 1869 W. 4th (Kitsilano)

COOL
SOUND

NT
NORTH VANCOUVER

MAR
FRI
05

Foursquare & TSA present
CHERRY BOMBS

Down tempo jazz funk hop on 4 decks
w/ residents Czech & Spun-it
\$7 - doors @ 8pm.

MAR
WED
10

Gman & Rizk Present **GRANDE**
BARY BLUE SOUND CREW

W/ KARDINAL OFFSHALL & JULY BLACK (T.O.)
Canada's bounce masters + R&B sensation
Ms. Black. \$8 door only

MAR
SAT
20

Bassix & Pharysyde present
FEVER: Special Edition

ADAM MARSHALL (Speed, Toronto)
with residents T-Bone & Luke.
Room 2: Dana D & Dr. J. \$8 door only

APR
SAT
03

Fever & Klublife present
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Celebrate Nordic Trax latest comp of All-Canadian
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Live P.A. from Aaron Quist, Gavin Froome. \$9 door

APR
THU
08

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Room 2: Andy B. Info 734-8797

APR
THU
22

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Nordic Trax presents transit Deep & classic house in a relaxed atmosphere with DJ's Luke, Todd D & Friends. \$5 after 9	airtight Drum'n'Bass since '96, guest DJ SARAH joins the Sunday Night massive. \$4 after 9
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Gman & Rizk Present el famoso Vancouver's longest running hip-hop night w/ dj's J-Swing, Kemo, Ski & Mr. Rumble. \$5 after 9	Gman & Rizk Present park place Deep house from Mike M. & Todd D. \$4 after 10
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spacious couch Heavy funk from this rising local ensemble. \$6 after 9	rumba calzada
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TRANSIT

SUN: DRUM'N'BASS

airtight

-

Various Artists

10-CD

ASPHODELIC

Since 1995, cool New York-based Asphob has grown from representing the scruffy, but thoughtful *libert* sound to a more

led selection of styles. As evidence, this line sampler features **DJ Spooky's** postmodern Hip

Hop melanges, the awesome dexterous turntism of **Mix Master Mike**, Rob Swift and the **Neptunes**, the odd and cool lounge music of

Tipsy, and fine dub work by the eclectic **We a Badawi**. Yes friends, it's good all the way

SQUAREPUSHER

Budakhan
Mindhara

My **VERSUS** isn't famous in a real mystery. They write amazing, catchy, very dynamic pop songs, know how to rock when necessary and fully understand the use of a good hook. They do everything right. In the term "modern rock" had reference to nothing suitable, viable and true. **VERSUS** is all that. Oh well, we like them anyway, and think you would too. On Merge, *Afterglow* is another example of the high quality song craft fully produced by thoughtful, sometimes brooding, and on Second thought, to with modern rock, say hello to **VERSUS**.

MORE

April March = chromosome decoder
April March = chromosome decoder



\$1698

Various Artists

POP

ROMANTIQUE
Finishing the last of my wormwood...
Fabsbitrite on the rickety stairs of the
Eiffel Tower, it suddenly struck me: I
ain't flown here, to Paris, to attempt to offer
my grand personal homage to the left bank
cradle of "detached coolness." But instead
to recapture that glamorous obsessive
I first felt listening to **POP ROMANTIQUE**!
Join the glorious individual revolt as fun
such as **Luna**, **Magnetic Fields**, **Apples in
Paris**, **Lloyd Cole** and more all toast that head-
long rush that is '90s French Pop — yes, not
truly alive!"

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STEVE FARLE &

THE DEL McCOURY BAND

THE DEL McCOURY BAND HAS THE DEL McCOURY SOUND

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The Mountain

The Mountain signals the fruition of a long project. Enough said; fuck art let's

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CREATURES - Animo Anim
CD, \$24.98

For Your
ROOTS OF ORCHIS - When
The Mosquito Slung The
Crocodile CD, \$18.98

Mostly a collection of solo work by famous Chicago resident **JOHN MCINTIRE**, this soundtrack to **Bill Ryan's** *Reach the Rock* also features material from *Tortoise* and *Ice and Cake*, plus stuff by **Pelvic** and **Sunday Town** that **MCINTIRE** compiled for the film. In *Rolling Stone* magazine, **MCINTIRE** commented that his work here is necessarily in the spirit of the film rather than simply a solo project, which would have a "different sonic character."

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KID SILVER
Dead City Sunbeams

...naturing **Ken Griffin**, the baritone vocalist formerly employed with **Mercury Rev**, this exciting debut release stirs up the classic fourth-pow sound of **Brian Ferry's Razy Music** with nice measures of quirky **Magnetic Fields**-like vocal harmonies. Marked by dark imagery and off the cuff charm, **KID SILVER** is an artist unafraid to repaint the American pop canvas with an unsettling mix of sonic gels and hues. Give it a spin.

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